

The INLAND PRINTER

J. L. FRAZIER, *Editor*

*The Leading Business and Technical Journal of
the World in the Printing and Allied Industries*

Western Advertising
CHARLES A. WARDLEY
205 West Wacker Drive
Chicago, Illinois



Eastern Advertising
WM. R. JOYCE
420 Lexington Avenue
New York City

Volume 92

FEBRUARY, 1934

Number 5

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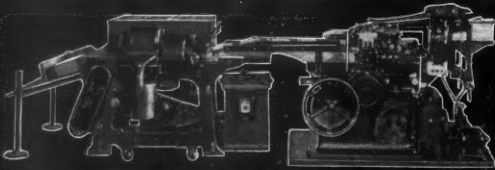
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FOR ALL PRESSES



SHOWING BRONZER WITH KELLY B PRESS

**THE ORIGINAL
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227 W. MINERAL ST.
MILWAUKEE, WIS.

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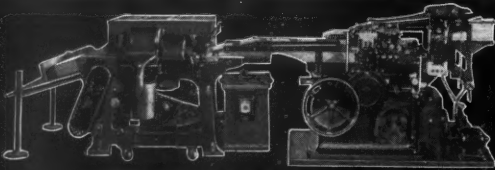
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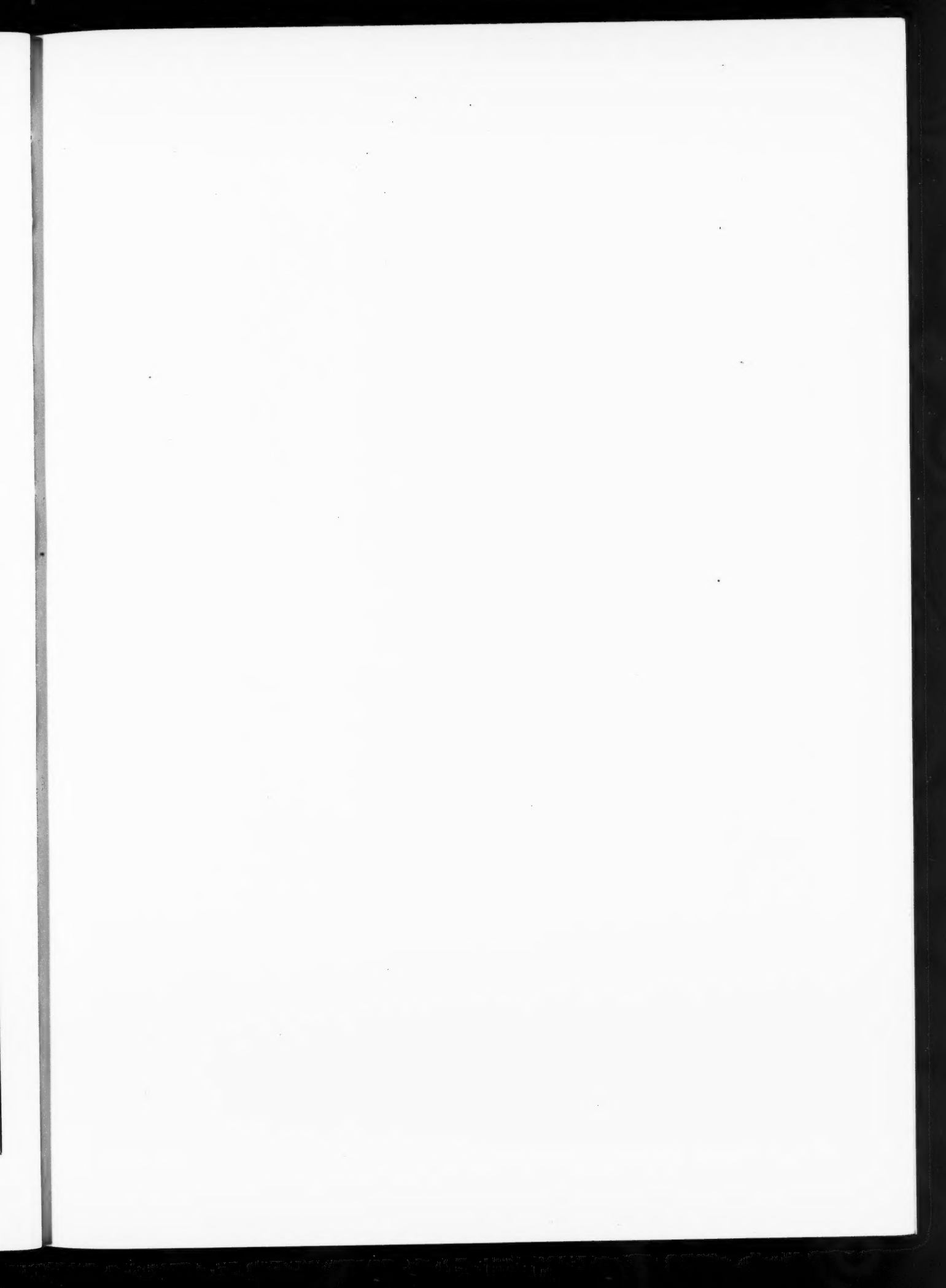
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SAN FERNANDO MISSION

Garnier Deeptones, four-color process, letterpress . . . Press, Miehle Horizontal . . .
Ink by the International Printing Ink Corp. . . . Photo courtesy L. George Thompson,
staff photographer, Auto Club of Southern California . . . Presswork by apprentices in
the Frank Wiggins Trade School, Los Angeles.

U. T. A. Swings Into Action As Code Becomes Law

SITTING THROUGH the closing sessions which completed the setting up of the National Code Authority for the commercial-printing industry, and the beginning of operation under its code of fair competition, one could not help but feel that our industry is embarking upon a new and possibly historical era of unusual organized effort for collective betterment.

For years, attempts were made to bring about an organization of master printers that would be representative of every part of the country, and including all who come under the designation of the commercial-printing industry. It is now on the eve of being an accomplished fact.

True, it has required an instrument with the force of Government sanction or authority to bring this about. But the fact remains that the industry now has the opportunity it has long yearned for. If advantage is taken of this opportunity, and seriously, by all printers, there are decided possibilities ahead for a really constructive effort toward a definite improvement. The code committee's conferences were held all day at the Hotel Willard, in Washington, D. C., on February 26, 27, and 28, and accomplished the merger of National Executive Committee, established at the code conferences held in Chicago during July of last year, with the board of directors of the United Typothetae of America. This organization was designated as the National Code Authority of the Commercial Relief Printing Industry in the master graphic-arts code.

In accordance with the agreement which was reached when the code was in process of formulation, the U. T. A. board of directors, augmented by those members of National Executive Committee who were not directors of U. T. A., now constitutes the National Code Administration Committee, which is the administrative agency of the National Code Authority.

In order to expedite and facilitate the transaction of business, and avoid bringing the entire group together at frequent intervals, an executive committee of nine has been established to perform the duties and responsibilities delegated to it by the Code Administration Committee.

Elected to this committee were: Frank J. Smith, chairman; H. F. Ambrose, Earl

To Frank J. Smith, Rochester, New York, goes the honor of being president of the first truly national association of master printers in the United States. Glorious vistas of great accomplishments for the benefit of all printers open up as we contemplate the possibilities of a national banding together for self-government and mutual betterment. The effort must not fail to achieve sure success, lest the industry suffer

R. Britt, Morton S. Brookes, George H. Cornelius, John R. Demarest, B. B. Eisenberg, A. W. Finlay, E. J. Mordaunt.

Other committees also have been set up to perform assigned functions, so the important task of organization for code operation in commercial-printing industry is an accomplished fact, although the details must still be perfected.

At the opening session of the conference, February 26, the entire group, including members of the National Executive Committee and the directors of U. T. A., was divided into committees to consider the different phases of the work to be done.

One committee took up the declaration of principles of accounting and cost-finding. Another considered the necessary revisions in the charter and by-laws of the

U. T. A., and the preparation of model constitutions and by-laws for local or regional organizations, as well as for zone federations, all of which must be somewhat uniform in nature, also in accord with legal requirements established for code authorities and code administrative agencies.

A third committee took up the important matter of budget and finances, and the fourth, the boundary lines of the zones into which the country is divided for the purpose of effective code operation and administration.

These committees went into session immediately after the opening session, bringing back their reports of the progress made, then renewing their efforts and reporting again on further progress. Wednesday morning and afternoon brought two sessions of the entire conference group, which cleaned up an enormous part of the work, and also left a number of details to be finished up by the members of the Executive Committee as time permits.

Keeping in mind that the Code Authority itself must be approved by the National Recovery Administration, remember, too, that the constitutions and by-laws must receive formal approval from the same source. Furthermore, the principles of accounting and cost-finding, as well as the determination of economic departmental hourly cost rates, production standards, and many of the other features requiring action must be reviewed by the National Graphic Arts Coördinating Committee, yet to be organized.

Following this review, they also must be subjected to the review of the N.R.A., so it is evident that a little time must elapse before definite and authoritative opinions on the code can be rendered or interpretations on questions be given.

The wheels are grinding rapidly, however, with the purpose of complying with the requirements of the code that all these

matters be in readiness for official declaration within the specified thirty days after the signing of the code by the President.

Indicative of the purpose which motivated the general conference group—to get action and to get it without delay—among the resolutions passed was one to the effect that the National Code Authority Committee ask General Hugh S. Johnson, the N.R.A. Administrator, to "designate an insignia with suitable code number or symbol for the Commercial Printing Industry, to be used by all establishments coming within the Commercial Printing Industry under said code, and that such symbol be an identification of assenters within said industry to said code."

Another was that "all the powers, duties, and discretions of the National Code Administrative Committee of this association be and the same are hereby delegated to the executive committee of this association, the same to be exercised by it until the next meeting of this committee."

Another resolution, referred to the executive committee for final determination, was: "That in order to properly and comprehensively establish the code prevailing rates of wages for all recognized classes of mechanical labor, the National Code Administration Committee hereby empowers any designated Zone Code Administrative Agency to agree locally with all the other Code Authorities involved upon the accepted definition of any 'locality' coming within its administrative jurisdiction."

Says Code Expresses High Ideals

By L. A. IRELAND, San Francisco

THE graphic-arts code is . . . in all respects a code of fair competition, and it does express the agreement, in a very large sense, of all branches of the industry. Many differences of opinion were fought out in Washington last June, again in Chicago last July, and again in Washington during the public hearing and in the weeks that followed.

Undoubtedly there are those on both sides of all important issues who will maintain that a better code could have been written. To that thought one can fully subscribe, but, just the same, the code, as it is put into practice, will make the printing industry much more expressive of its highest ideals than it has been heretofore.

Even the Ten Commandments, in the opinion of some, could be improved—indeed, were modernized some 2,000 years ago. But our code is very largely based upon "Thou shalt not covet thy neighbor's goods, nor anything that is thy neighbor's," and upon the thought that "Whatsoever you would that men should do to you, do the same to them."

Two resolutions pertaining to "confidential agencies for collection of data called for under the code" were referred to the executive committee, one to the effect that secretaries of local or regional organizations be named to take charge of this special work, the other suggesting that the cost- and accounting bureaus of any designated Zone Code Administrative Agency possibly be designated as the confidential agency.

These confidential agencies are the sources to which will be delegated the task of gathering all of the statistics required under the code, such as reports covering the hours of labor, wages, mechanical pay rolls, production statistics, and other cost and accounting data.

One recommendation presented by the committee appointed to take up principles of accounting and cost-finding, and many other matters coming under that particular heading, was: "Inasmuch as the production standards are tied up with the economic-hour rates, it is suggested that the preparation of the standard-production rates and economic-hour rates, including rate of activity, be referred to a committee, with instructions to submit its report (in accordance with Section 26 (b) of the code) to the executive committee of the Code Authority for approval and for publication to the industry. However, in the meantime, each local or regional organization may compile economic-hourly cost rates ascertained in the manner prescribed in the Code Manual, and shall adopt production standards based upon the production records in the U. T. A. Production Records book. When such local economic cost rates and production standards have been approved by the Zone Code Authority, such rates and standards shall be effective until the National Code Authority shall have provided revised rates and standards."

Another said that "the following shall be declared as cost-determination schedules, as provided under paragraph (b), Section 26, Article III of the code, which schedules must be promulgated within a thirty-day period: Franklin Printing Catalog, Catalog of the Southern Master Printers Federation, Hastings Catalog.

"The committee recommends, further, that each Zone Code Authority shall elect,

within thirty days, which of the above catalogs shall be recognized as a cost-determination schedule within that zone, and that from and after such election no other cost-determination schedule shall be applicable in such zone until changed by the Zone Code Authority.



On this and the facing page are shown the members of the National Code Administration Committee. We have split the picture down the length of the table to permit its being shown larger than a single page would allow. John Deviny (seated) and U. T. A. President Frank J. Smith (standing) are at the head of the table. Names of others are given on facing page

"The committee recommends, further, that the National Code Authority shall from time to time compile or recommend other cost-determination schedules, which, after such compilation or recommendation, may be approved by Zone Code Authorities as above provided."

An unofficial interpretation of the above is that printers may continue to operate as at present until thirty days after the signing of the code by the President, which will be March 19. On that date, all orders under \$500 must be figured according to the Franklin Printing Catalog or either of the others, as determined by the local code-administration agency. On the orders over \$500, the printer's own cost-accounting system is used.

The approved price lists must be used until such time as approved cost-finding and accounting methods are promulgated by National Code Authority (U. T. A.),

after which the printer may use either the price list or his own accounting system, which must conform to approved model.

For the purpose of clarity it is well to keep in mind the distinctions in the designations "a code authority" and "a code administrative agency." The National Re-

a financial set-up on the basis of a dues rate of \$3.00 for each \$1,000 of annual mechanical payroll. This is a reduction of \$1.00 a \$1,000 from the dues rate of the U. T. A. heretofore on the basis of \$4.00 for each \$1,000 of annual mechanical payroll of member plants.

The rate to be added for local work will depend upon the problems of each locality, the number of printers, and other considerations. This cannot be known until actual administration begins.

Under the new national set-up, zone organizations, as well as local or regional associations, are enabled to carry on other activities which they feel are essential to the welfare of the industry in their respective territories, in addition to the matters pertaining particularly to the code operation, but such additional activities *must be assessed separately upon the members who make use of them.*

Among the closing actions taken up by the conference on Wednesday afternoon was a resolution disbanding the National Executive Committee; it reads: "Whereas, the National Executive Committee, as constituted in the printers' convention in July, 1933, has now completed its function and its powers have passed to United Typothetae of America, be it resolved, that its officers be discharged and that the treasurer of National Executive Committee be authorized to transfer all funds, receivables, and records to the treasurer of United Typothetae of America and to refer all unpaid bills to that treasurer."

Certified copies of all resolutions adopted at the closing sessions of the conference are to be attested to by the proper officers and sent to each mem-

ber of the National Code Administration Committee, so that they will be available to the zone federations as they are set up. Swift action in doing so is expected.

The question of the selection of the city and date for the next annual convention was also referred to the Executive Committee for determination.

So, as the industry stands at the present time, the plan of operation under the code will be through *local or regional* associations, the two terms being synonymous, which are to be known as local Code Administrative Agencies; then through zone federations, to be known as Zone Code Administrative Agencies, and to include the territories as established in the seventeen zones into which the country has been divided for code administration; then the national association, the United Typothetae of America, which is the National Code Authority for the industry.



Besides Smith and Deviny, the men (not as seated) are: John R. Demarest, A. W. Finlay, Harold P. Winchester, Julius S. Weyl, Oscar T. Wright, C. W. Schneidereith, E. G. Voigt, L. A. Braverman, G. H. Cornelius, George K. Hebb, R. M. Havens, E. R. Britt, W. T. Greig, R. W. Bradford, L. A. Ireland, E. J. Mordaunt, L. R. Watkins, G. T. Lord, M. S. Brookes, T. E. Donnelley, W. B. Reilly, James Rudisill, T. F. Kenny, R. M. Whittet, T. J. Lyon, B. B. Eisenberg, A. C. Held, G. D. LaTour, H. F. Ambrose, E. G. Hall, Donald Rein, F. S. Crane, D. D. Stewart, J. S. Jamieson, C. E. Sheppard, E. F. Eilert, H. A. Fischer, H. O. Owen, R. A. Heffner

covery Administration recognizes but one "code authority," and that is the national body. Hence the National Code Authority for the commercial-relief-printing industry under the code is the United Typothetae of America, augmented by the National Executive Committee.

All zone and local or regional organizations, when properly authorized by the National Code Authority, become the "Code Administrative Agencies." To meet the requirements of the National Code Authority, the United Typothetae of America has completely changed its set-up, as reported in *THE INLAND PRINTER*, January, 1934. Its entire activities will hereafter be devoted to matters pertaining to the operation, administration, and enforcement of the commercial-printers' code.

With this in view, the conference, comprising the entire National Code Administration Committee, adopted a budget and

Breaking this figure of \$3.00 for each \$1,000 down, it means that the dues rate for the national association is 25 cents a month for each \$1,000 of *annual* mechanical payroll, a rate which every commercial-printing establishment should be able to contribute toward effective national organization work for the industry's benefit.

Membership in a local association automatically includes membership in the zone and the national bodies, and all the dues assessed for the operation of the code of fair competition will be collected through the local associations, where established, or through the zone organizations from those not located in territory where there is no local association, then the proportion for national administration will be passed on to the national body by the zone federation, so that there will be no complication caused through having to pay dues to more than one source.

The commercial-printing industry has its code, for which it has long been waiting. It has its organization set-up completed. It is now ready for action, ready to go, to do a constructive work for the benefit of all engaged in the operation of commercial-printing establishments.

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As this issue went to press, President Roosevelt made his long-awaited address to 4,500 representatives of all code authorities for the codes approved or awaiting approval.

The keynote of his message is that industry must shorten working hours still further to absorb more of the nation's unemployed, and at the same time increase wages so that employees would be earning the same amount as now for the shorter hours. He said it would do the nation and industry no good to reduce both hours and wages, since this "sharing of employment" would handicap the purchasing power of the people who can afford it the least. He added that the greatest bulk of purchasing power was in the class earning less than \$2,000 a year, and that it was this big section of the population that the N.R.A. was designed to help.

The President further called upon the conference to take under consideration the errors of "omission and commission" disclosed at Gen. Johnson's "complaint hearings" the last few days of February. The President called upon the conference to correct such conditions of its own free will, hinting that he would be forced to do so otherwise.

He further declared that the National Industrial Recovery Act did not repeal the anti-trust laws, merely gave the President the right to modify them in order to make possible coöperation between concerns in an industry, or between industries. He also stated that the Government is unalterably opposed to anything approaching monopoly and would take action to prevent formation of monopolies.

While making no specific suggestion as to the hours a week to which any industry will be expected to limit itself, the conferees were given the impression that a week of thirty-six hours was the maximum, as suggested by Johnson at the complaint hearings, while the thirty-two hours would be demanded in industries where production conditions made it possible.

National Recovery Administrator Johnson later went so far as to inform the code groups that it would be best if they themselves reduced hours, rather than delay until Congress enacts a thirty-hour law which would take the matter out of their hands. It is impossible to say, at this writing, what action will be taken, as sessions are still going on in Washington.

N. E. A. Prepares to Administer Code For Newspapers, Small-Town Plants

JUST PRIOR to the meeting in Washington of the National Code Administration Committee for the commercial relief-printing industry, a meeting was held in Chicago to set up a similar committee for A-2 and A-5 divisions, which are to be administered by the National Editorial Association. These portions of the graphic-arts industries include certain commercial-printing plants in smaller towns and villages, weekly newspapers, and in some smaller dailies, especially those operating commercial-printing departments and those which do not assent to the American Newspaper Publishers Association code.

The N. E. A. board of directors and four members of the Newspaper Association Managers, Incorporated, comprise the Code Authority for A-2 and A-5. Members, for A-2, include Walter D. Allen, Massachusetts; K. F. Baldrige, of Iowa; W. W. Aikens, Indiana; J. F. Biddle, Pennsylvania; W. H. Conrad, of Wisconsin; W. H. Crim, Indiana; W. W. Loomis, Illinois; J. L. Napier, Kansas; H. W. Palmer, Connecticut; R. H. Pritchard, West Virginia; Clayton T. Rand, Mississippi; R. C. Stitser, Nevada; Fred W. Kennedy, Washington; Allan E. McGowan, Minnesota; Hampton Maxey, Tennessee; J. W. Shaw, New York; J. F. Craemer, of California; G. L. Caswell, Iowa. For A-5, these serve with L. M. Nichols, Oklahoma; K. Johnson, Kentucky; H. Z. Mitchell, Minnesota.

Administrative Board Named

In order to make it unnecessary to call a meeting of the full committee for every matter, a joint administrative committee was elected. Nine members were named. Walter D. Allen, K. F. Baldrige, and R. H. Pritchard will represent weekly newspapers; L. S. Hill and J. B. Redfield will represent the commercial printers; Allan McGowan, the field managers; Lea M. Nichols, Keen Johnson, and R. C. Stitser, represent the dailies under the N. E. A.

The officers of the National Editorial Association left for Washington following the meeting to take part in the conferences there to establish a National Coördinating Committee for the entire graphic arts. Until this committee is formed and functioning, Harry B. Rutledge states, it will not be possible for any code authority to take any official action, since no code authority has such powers until approved. He added that the N. E. A. would proceed slowly in creating its administrative plan, in order to avoid making possible errors.

Palmer is now supervising the creation of accounting systems for plants having two or less employees, for plants having ten or fewer employees, and for all plants having more than ten employees. As soon as these standard accounting procedures have been properly approved, they will be issued to all plants coming under the jurisdiction of the two divisions for which the N. E. A. is National Code Authority.

State press associations and other groups affiliated with the N. E. A. will act as the local and regional administrative bodies for these sections of the industry. This is the same plan as the one adopted by the U. T. A., which is designating local associations in the commercial-printing field to act as its administrative bodies in their own territories.

Nominal Initial Cost

No possible conception of what the cost of administration will be can be forecast at this time, Rutledge says. An initial assessment of \$5.00 an establishment, plus \$1.00 additional for each employee more than two, is being made. It is hoped that this will cover the national and local expenses of administration for the first year. However, should it not do so, an additional assessment will be made later in the year. Collection will be made through the local associations approved by the National Editorial Association as local administrative bodies for divisions coming under its administration.

For the purpose of determining what constitutes an employee, in order to figure total assessment of any plant, the executive committee has ruled that "all proprietors, owners, and any employee working twenty hours weekly or more are to be counted."

Prepare Code Manual

A code manual is being prepared, giving full, detailed instruction for the local organization, constitutions, by-laws, necessary forms, interpretations, and so on. The methods of filing complaints, inquiries, and similar matters are also covered fully. This is along the same lines as the code manual prepared by the United Typothetae of America for its local associations and regional boards.

It will be necessary, according to Rutledge, for all state press associations and other bodies to show that they are truly representative of the establishments coming under their jurisdiction before they can be approved as administrative bodies for the plants in their territories.

Code Gives Honest Plants Life and Hope

By WALTER J. PHILLIPS

Making and selling of printed matter under the code seems likely to be more pleasant and profitable. A new type of plant, offering complete service, may grow out of industry's code

THE TWO MAJOR problems confronting business under the codes are *manufacturing and marketing*: How to produce the varied things the customers need, in such a pleasing fashion, and, at the same time, in such an economical manner that they will attract orders, meet competition, and show a proper return on our investment in plant, merchandise, brains, and labor; and how to sell, and how to keep on selling, enough of the product so an even flow of business may be maintained, and a satisfactory flow of dollars may continually find its way into the pay envelopes of employees and into the pockets of investors in the business.

One may hazard the question: Have not these two been always the major problems?

They undoubtedly have, but these problems of yesterday, while called by just the same names, were quite different in actuality to their counterparts of today's new conditions.

For centuries we have had transportation: the means of traveling from one place to another; but the "Clermont" which Fulton built and steamed from New York to Albany in 1807 was certainly a different means of transportation from that afforded by the elaborate ocean liners of today.

The problem of unemployment has always been with us, but the unemployment problem of today is as a giant compared with the unemployment problem of the pre-depression days; and, being so vastly different, it has had to be handled in a manner so radically different from the procedure in days of pleasant memory.

Broadly speaking, from now on this price-making element in competition will be based on known production costs. This, in itself, is a change which must loom big to everybody. To the concern which has known only price as a selling instrument,

it probably looms as a grim angel of destruction, breathing panic and annihilation.

To the house which has built up a whole orchestra of selling instruments, in which price is just a little noise down in the far corner, this rule of building a price based on known costs must come as pretty sweet music, because it eliminates its nastiest kind of competition, and rules out the ridiculous quotation which has proved a specious argument for so many buyers, who do not seem to realize that printed matter, and particularly advertising printed matter, is

careless with their money, it will cut quite a figure in the landing of business.

It is proper that the price factor should always count in dealings between buyer and seller. The purchaser has a right to the best price obtainable, but based, withal, on a delivery built upon known specifications, clearly understood agreements, good faith, and warranted confidence by the buyer in the ability and in the integrity of the seller to deliver in accordance with their mutual understanding of the matter and expectation regarding it.

And so, because price must always be a factor, and because price under the code must be based on known costs, not only known but recognized costs, two things are incumbent upon every concern which hopes to stay in business:

The first thing is a duty. It is to use the costs ascertained and established by the National Code Authority, or to find one's own costs with the cost-finding methods adopted and promulgated by the National Code Authority.

The second thing is a necessity. It is to so order one's mechanical equipment and one's organization that one's production costs in every department and in every division of a department, and in every operation become at least as low as the official costs, and as much lower as possible. This margin below the line, which will come through better management, more efficient supervision, more perfect selection and alignment of plant and equipment, is going to be a great factor in securing business. It will often prove a valuable pinch-hitter when the bases are full and the score is tied in the ninth inning.

As in a baseball game, the best efforts of the players (salesmen and printers) cannot be fully productive unless management gives them proper direction.

What, then, shall we say should be the animating policy back of *making and selling* our product under the new set-up, born of Recovery necessity and nurtured by the codes? And which should have the right of priority in the consideration of this dual subject which is most important?

The matter is important enough to warrant full consideration here.



Codes
CAN'T GUARANTEE
PROFITS

Front of folder, in colors, issued by Fox River Paper Company

This mailing piece strikes at most common misconception regarding codes. It can be used to help sell more advertising printing as means to profitable orders

something more than a ton of paper with ink spread over it somehow.

Notwithstanding the fact that quotations not warranted by production cost are taboo, price will still be with us; and, at least until people get flush again and become

Shall we consider manufacturing as first, or shall we say that selling is the more important? The two problems are so closely interwoven that it is difficult to determine their relative rank. I know what each of the two great divisions of a business would say about it: The factory people would be loud in their claim that if it were not for them, there would be nothing to sell, and if it were not for "those swivel-chair artists in the front office" they could produce their stuff at a great deal less cost, and so it would practically sell itself.

The sales force comes back with an equally great explosion: If it were not for them, "those birds in the factory" would have nothing to produce.

With which should we agree—the "swivel-chair boys" or "the birds in the factory"? Better not agree with either. It takes at least two people to make a marriage, and those of us who look on industry from the heights built from experience know only too well that both production and selling are of an equal value in the building of business.

Certain it is that if the product is not made in such a way that the public will like it, and at a cost that will enable people to buy it, it cannot be sold. And equally certain it is that just so long as there is competition: any two or more houses making the same kind of goods and trying to sell them to the same market, the goods will not sell themselves; and because they will not sell themselves, somebody has got to sell them. The greater the competition, the more makers trying to sell to the same market, the more selective the attitude of the buyers, the greater becomes the necessity for intelligently presenting the goods and for selling them.

In some industries, the goods can be made first and sold afterwards, but as a general rule in the graphic-arts industry goods are made to order, that is, they are sold first and made afterwards; and because of this condition I lean to the belief that the problem of selling should be considered first in a discussion of "making and selling under the graphic-arts code."

Business from now on will, I believe, be built by managed selling. Management will find markets, create markets, develop markets, cultivate markets; and the salesmen will be used to harvest the crops. Some sales manager in an outstanding organization will ask: "Hasn't it been so in the past?" Yes, it has in a more or less degree in your case, and in the case of a few others whose business has been operated with equal foresight and good judgment; but by far

the great majority of establishments in the graphic arts have adopted no particular selling policy; it has been a hit-or-miss hunt for business anywhere and everywhere.

Salesmen have been more or less free lancers, allowed to "go it on their own"; no seed sowing has been done for them; no cultivation; little counsel, direction, or help has been given them. To a large extent, they have been given a deck of calling cards and sent out into the highways and by-ways with an admonition to dig up some orders somewhere.

But things are going to be different from now on. The practice of estimating (oft-times *guessimating*) a cost or a price, and then looking at the total doubtfully and fearfully, and saying: "Well, we never can land the order at that price," and then making a blind stab at a figure at from 10 to 40 per cent lower, and almost desperately saying to the salesman, "Here, feel him out at that and see what he says!" is over.

I think that the establishments which are going to keep busy in the future are going to be those who operate pretty much on the following lines: They will give greater importance to organization. They will strive to build an official family that is soundly balanced as to management, sales, production, purchasing, accounting. Every man should be chosen because he is just the man to fill a certain post; not just because he is an old retainer, or because he is a nice fellow, or because one is too busy or too indifferent to look farther afield.

How many customers have been lost because of the lack of ability or a shortage of tact on the part of a manager? How many have been lost because a salesman could not adequately handle an account, or because he was not sufficiently informed in the mechanics of his own industry to convey intelligent and correct instructions to his house? How many have been lost because a foreman of one of the departments handling the making of their orders was an alibi man, rather than a man who *knows* his business and can turn out work without mistake and without regret? There we have the three great human links in the chain of industrial success: the man who directs, leads, influences; the man who sells; and the man responsible for correctness of mechanical production.

Sagacious establishments will, I believe, be more selective in the business they go

after. There have been far too many "general" printers in the past; too many offices which have claimed to be able to do anything and everything and to do it far better than anybody else in town. The old story of the jack-of-all-trades, the master of nothing in particular, which all know well.

Plants will, I think, be selected and set up in the years to come with the single idea

of catering to the graphic-arts requirements of certain particular industries; not to the needs of just one industry; that would probably mean a feast of business at one season of the year and a famine at other seasons; but to the serving of three or four industries whose requirements would reach their peaks at different times of the year. Such plants will come into existence either by direct purchase, or by the combination of several establishments, "junking" the not-needed stuff and buying those units which are needed to complete the balance of ability and efficiency. In other words, offering balanced service.

Plants that are selected with such a definite object

in mind, and suitably manned in mechanical departments, and in the service and selling divisions, would be of immense value to the industries they serviced, and, by thus specializing, would be able to obtain such economies in production as would prove a second tie in binding their customers to them, and at the same time assure an adequate return in the way of profits.

This brings up another thought, which will be discussed later under the heading of training salesmen. In specialized plants, such as we are considering, it would be comparatively easy to select and to train creative men, service men, salesmen to become thoroughly acquainted with the technique, the manufacturing and marketing problems of these three or four industries, to the end that they would "talk their language" and be able to give sound counsel on what printing and advertising matter they should buy and how should they use it to get the best results. And when the salesman brought in an order, the trained service men and the trained plant personnel would be able to intelligently snap into action and produce the matter in such a skillful manner that it would really do the job it ought to do.

Following a similar line of thought, but from a somewhat different viewpoint, I feel that it would be good economics on the



Cut from Lee V. Augustine, by courtesy of Forbes Magazine

Confident and successful because they are trained, salesmen under the code will do a much better job than possible under past conditions

part of establishments which do not operate complete plants, and which have not the financial resources to organize as suggested, to initiate and to effect coöperative consolidations along the following lines:

Take an establishment with a strong up-to-date type department, and which has acquired a good reputation for artistry in composition, but with press and other departments that are just ordinary. If this plant does not operate typesetting and type-casting machines, bring in one that does. Next, take an establishment that has a good press department, and which has an enviable reputation for skilled presswork. If this plant does not do offset, make overtures to an offset plant. Now attract a good bindery, unless one of the plants mentioned has one. If feasible, and justified by local conditions, add a foundry capable of making electros and stereos.

Let the establishment which brings in the composing room, discard everything but its composing equipment. The concern which brings in the pressroom would discard everything but plant and equipment needed in the pressroom; and so with the offset plant, the bindery, and the foundry.

Put all these units into one building. Each unit would maintain its identity. It would be a business operated as a sovereign unit. It would have at its head an executive as manager.

The combined units would operate a joint stock-and-supplies department; and a joint purchasing department; a joint accounting department, and, as well, a joint sales department.

Each unit would pay for its floor space on the basis of the space used. Power, light, and water would be metered. Various types of insurance and all local taxes would be apportioned by correct methods. Building supervision, elevator, watchman, and general janitor service would be likewise apportioned.

Give the coöperative consolidation any suitable name which was agreed upon; which sounded well; which would not arouse collusion criticism, and which was easy for buyers to remember.

A coöperative community of interests, organized and operating along these lines, would bring in the combined trade of all the units. It would have a large advantage in purchasing power and in efficient buying. It would save considerable money in sales expense and in sales competition. The accounting expense, shared by all, would be considerably less to each unit than separate accounting departments. Besides, it would be far more efficient.

Such combined plant facilities, outside the elements of economy, could be a tremendous power in obtaining new business. Numerous technicalities would arise while

launching such a plan of this kind, one of the chief of which would be what should be done by each concern with the plant and equipment it did not bring into the combination; another is the question of personnel. None of these problems seems insurmountable for management.

Another important factor in getting and keeping business under the new kind of competition is going to be trained salesmen. Ruthless price-making being ruled out, orders will be landed by men who are not just price carriers, but rather representatives trained in the art of salesmanship, and this art includes quite a few things not generally realized.

They will be men who have mastered enough of the mechanics of their own industry to enable them to guide customers along practical, economical, and effective lines in the selection of materials and format; men ambitious enough to master enough of the manufacturing and marketing problems of their customers to enable them to sense the real needs of a customer, to advise him intelligently and honestly what printed matter to buy in order to effectually accomplish the end he has in mind. These requirements don't suggest a super-salesman, but rather a practical, constructive, dependable salesman. I feel that the super-salesman in an industry like the graphic arts is rather a dangerous contact man, both for the buyer and for the house.

From now on, salesmen will be helped more, guided more, managed more. They will be sent out on more definite missions. They will spend less time at their desks and more with their customers and prospects. They will not feel it necessary to supervise the execution of orders they get.

★ A COPY SUGGESTION ★

My Business Is Different

You are quite right when you say that your business is different. It is just that difference that ought to be demonstrated in every piece of printing that leaves your place. You are you, and your business is your own. If your printing is as different as your business the chances are that it will work better for you. There are possibilities in the thought. Would you like to discuss them?

★

Toren Printing Company, Grand Rapids, Michigan, gives this a modern setting on a 6 by 9 blotter, using pale blue, gray, and black inks

They will come to realize more fully that most business is done on confidence, and that it therefore behooves them to inspire confidence and be worthy of confidence.

Management will sense that while most of the new money in circulation during recent months is coming via the pay envelopes of men engaged on work financed by the Government, yet it is money just the same, and that it is being expended for the necessities and near-necessities of life. People who have been hard pressed for money for a long time are apt to be careful in what they buy. Here there is room for direct advertising and for dealer helps. Later on, as industry feels the upward swing a bit more, more money will get into circulation through its payrolls; and so again there will be another need for printed advertising to attract this new money to the goods of customers.

According to an opinion forcibly expressed by Eugene G. Grace, president of the Bethlehem Steel Corporation, and the chairman of the executive committee of the American Iron and Steel Institute, in an article written by him in *Scribner's* for February, there is going to be a strong leaning toward direct advertising on the part of what are generally known as our heavy industries, and this owing to the new marketing conditions brought about by the codes. These industries have never used direct or persuasive advertising before. It is a brand new field, and it is going to require some very sound constructive cultivation on the part of the graphic arts, organized to interview and to guide big business along an unknown road.

If the postal rates on advertising matter are put back to their former base on July 1—and it looks as if they will be—that is going to be another aid in securing business, and a big one.

Direct mail is certainly doing a big job, even during these times of reduced income. As just one instance, take the case of Montgomery Ward and Company. Its report shows that in December it shipped more mail orders than in any other month in its history, and it has been in existence for sixty-three years. Again, in January it did 80 per cent more mail-order business than in January, 1933. If there ever was a time when the public had to be sold, that time is now; and direct mail is a big factor in such a selling job.

A great diversified industry like the graphic arts, when associated and working together under one banner as it will under the code, can do some really big constructive work that none of the former free-will trade associations were big enough or wealthy enough to do. I refer now, not to the betterment of industrial ethics, nor to manufacturing-marketing improvement,

but rather to such definite united constructive efforts as would result in a general increase in the use of the national products of the graphic arts.

For example: the industry could well organize and lay effective plans to successfully compete with other industries for a proper share of the purchasing power of the public. To fight for business as an individual establishment is one thing; but to really organize to get it by the unified efforts of a great trade institute is quite another thing.

In closing, who made "Mother's Day"? The florists! And then other merchants, seeing it was a good thing, contributed their advertising energy too. Who made Christmas the great season of gift giving that it has become? The merchants!

Indirect advertising, evolved by a great organization and properly played up, can surely bring business.

Next month, we will discuss production economies and cost reduction.

★ ★

This Story Has Selling Moral

Here is a short story from *The Jaqua Way*, the copyrighted house-organ of the Jaqua Company, Grand Rapids, Michigan, that packs a selling punch. It follows:

Whoopie! John Zulch, manufacturer of rigamajigs, is the father of a big bouncing baby boy! Weight, nine pounds. Bang!—go two buttons off Zulch's vest. Out he dashes to buy a bunch of the snappiest announcement cards you ever did see. He'll tell the world John Junior has arrived!

He comes down to the office with a smiling face, with a box of fine Havana fillers for the men and a five-pound box of candy for the girls. He tells everybody at the club and everywhere he goes.

And what is the result? A string of people a block long bringing Junior gifts—gifts enough to fill a truck.

Act two—the scene shifts. The engineers at John Zulch's plant after burning the midnight electricity for three months have brought a new rigamajig into the world. It is a marvel of creative genius—it has all the other rigamajigs backed off the map. It's a world beater! Bang—two more buttons fly off Zulch's vest.

Does John Zulch dash out an announcement? Does he tell the world all about his new product? No, he expects his prospects to be mind readers. He keeps the whole thing a dark secret. "It doesn't pay to advertise now," he says, "everybody's broke."

We leave our hero sitting in the office of his silent factory growling about the bad business and wondering why the world doesn't buy the greatest rigamajig.

Moral: New products, like new babies, should be advertised.

Economies Grow From Knowing How Bulk in Paper Used Affects Costs

By WILLIAM BOND WHEELWRIGHT

THE NEW book-paper trade customs set up certain differentials for different finishes, which is equivalent to saying for different relative bulks, because the finish determines bulk. The case price on Number 1 grade of book paper in English finish is 7½ cents a pound; on antique, 8 cents a pound, and on high bulk, 8¼ cents the pound. The demarkation among these three classifications is determined by bulk.

As specified by the trade customs, "in case of doubt whether an E. F. is sufficiently rough in surface to be considered an antique or eggshell finish, the determining factor shall be bulk. Paper bulking, under the standard thirty-five-pound pressure, from 640 to and including 441 pages to one inch, for basic weight 25 by 38-45/500 (the other weights in proportion) shall be considered subject to the additional charge. A paper bulking 440 pages to and including 344 pages to one inch, for basic weight 25 by 38-45/500 (other weights in proportion) shall be considered high-bulk book paper and take an additional charge over the price for antique or eggshell finish."

The reason for these differentials is fair, because production of the higher bulking papers is slower, and also because they contain less mineral filler. The filler is necessary for high finish and costs less than the fiber used in making paper.

In spite of the higher pound price, however, the cost a 1,000 sheets in equivalent bulks decreases in inverse ratio to the bulk. Provided the character of an antique is suitable for a given job, the cost a sheet would be less than that of the same thickness of E. F. Similarly, the cost of high bulk would be less, a sheet, than that of antique, provided they both bulk the same number of pages an inch.

For example, assume, in manufacturing a book, certain number of pages is wanted and that either an antique or a high-bulk paper is acceptable from the standpoint of printing; which is cheaper?

The fifty-five-pound high-bulk and the seventy-pound antique bulk practically the same. Supposing ten reams are required, the high-bulk paper (550 pounds) would cost, at 8¼ cents a pound, \$45.38, while the antique (700 pounds) at 8 cents a pound, would come to \$56. We thus find that the antique would cost approximately 24 per cent more than the high bulk.

It is more likely that instances will arise where high bulk and antique are both rea-

sonably suitable for a given job, than where antique or English finish could both be consistently selected. However, it is not uncommon to observe printing on English-finish paper that could have been suitably done on antique, or at least on so-called eggshell or text papers, which are intermediate in bulk and finish.

Let us see what ream weights are needed in E. F., medium-antique-, and full-antique finish to give a bulk of 441 pages to an inch. This bulk is suggested as it is the line of demarkation in basic weight forty-five-pounds between antique and highbulk.

We find in the bulking tables of a certain mill the following results in the three finishes mentioned. At 441 pages an inch, E. F. weighs seventy-eight pounds a ream; a medium antique (or "text") will weigh fifty-five pounds a ream, and antique will weigh forty-five pounds a ream. Figuring the same case-lot prices as before, the cost for ten reams of each paper respectively would be, antique at eight cents a pound, \$36; medium antique, \$44; and E. F., at 7½ cents a pound, \$58.50.

In other words, bulk for bulk, the English finish in case lots costs 62 per cent more than antique and 33 per cent more than the medium finish, while the medium finish is 22 per cent more costly than a full antique. These comparisons must be regarded as approximate since there are no generally prescribed bulks in the paper industry at the present time.

The differences in weight must also be considered in relation to transportation and subsequent mailing expenses. The English finish, bulk for bulk, is 75 per cent heavier than antique and 41 per cent heavier than the medium finish, which in turn is 22 per cent heavier than full antique.

With these striking differences in mind, due entirely to the bulking properties of respective finishes, the shrewd printer will undoubtedly trim his sails to the rising costs under the N.R.A. by adapting his printing whenever practicable to the finishes that offer the most economy consistent with the desired results.

With the greater emphasis that the code puts on selling at known costs, knowledge of the part paper plays in that cost, and its many ramifications, becomes a necessary part of the printer's equipment. More orders are the reward of the printer who keeps himself fully informed. This information should prove most helpful in handling them profitably.

Helps Buyers to Compare Main Printing Processes

By W. T. GEORGE *

THE last fifteen years or so have been a momentous period in history and especially have they complicated the problems of the purchasing agent responsible for the buying of printing.

Fifteen years ago the tasks of the purchasing agent may have been varied and many, but at least comparatively simple. Printing or, technically speaking, letterpress printing was the one method which was practical of reproduction. The printers themselves had fewer and simpler forms of equipment with which to work and were divided largely into two general classes—big printers and those known as little printers.

The little printers had small, hand-fed presses. They limited their activities to letterheads, stationery, general diverse printing; no great investment was required, and to a certain extent they monopolized the field of the smaller types of work. No press was capable of much more than 1,000-an-hour production, and a purchasing agent generally knew what to expect in price.

When quantities were larger, when half-tones were required, and when jobs were greater in volume, the work was handled by the cylinder-press shops. The bigger shops required bigger investment and were limited in number. The purchasing agents knew who they were; prices were to a large extent standardized, and production capacities were pretty well cataloged.

Along in 1915 a discordant note appeared in this pleasant picture. The Miller Machinery Company put on the market an automatic feeder for a small press. It lifted the sheet off the pile, fed it into the press, and doubled the hourly production of the platen press over past performance.

My humble opinion is that this was one of the most momentous events in printing history, not so much in itself, as in the fact that it heralded the era of automatic printing which has ensued for eighteen years.

The Miller feeder was scarcely on the market when it was followed by the Kelly

automatic press, or, perhaps, simultaneous with the Miller. The Kelly was a self-contained unit and not an auxiliary feeder and the production of a single pair of hands was stepped up from 1,000 impressions an hour by hand-fed platen to 3,000 to 5,000 impressions an hour by the automatics.

The Kelly was followed by the Miehle, and the Miehle by the Kluge, these four companies flooding the market in the period from 1915 to 1933 with a total of some 45,000 automatic presses or feeders.

Written for purchasing agents, this article on buying printing should be of great value to printers. It makes clear the considerations buyers of printing—your customers—look for in placing an order. By giving this careful thought, printers can put themselves in a position to more easily sell more printing to them

In 1917, the development of the printing business was augmented by our entrance into the great war. To be facetious—whether the war was caused by the automatic presses, or the development of the automatic presses was due to the war, the fact does remain that a complete revolution in printing methods has occurred, and the whole condition of a well stabilized industry that existed in 1915 has been upset.

The automatic press destroyed the advantage of the large shops. A small printer with a small investment could run a small press three to five times as fast, and compete on terms of equality with a larger printer with a large investment. The printing industry was exploded and torn into many fragments, and the problems of both the purchaser and the supplier have been many and troublesome.

With the breakup of much of the work going to the larger groups of shops came also the development of specialists and specialties. Linotype trade shops, monotype trade shops, photoengravers, electrotypes, wax-plate engravers, commercial artists—all running separate and individual businesses, in many cases turned some printing houses into brokerage firms, whose main

function was the consolidation of various outside purchases. This development also brought the problem to the purchasing agent of whether he could afford to delegate to someone else the purchasing of the component parts of a large printing order, such as paper, engravings, composition, or whether he should take upon his shoulders the necessity for such purchases himself.

Among purchasing agents, two varied schools of thought seem to have developed as to their individual responsibility to their jobs. One school is that the only duty of the purchasing agent is to buy, and that it is the duty of the printer to supply the knowledge and the product at the best price. The purchasing agent's responsibility ceases with the judgment of the standing of the firm and the price offered. Its technical details are the problem of the printer.

The other school of thought which is prevalent at this time among purchasing agents is facing frankly the fact that printing is no longer a single item, but a very diverse problem, in which it continually devolves upon the purchasing agent to choose and weigh methods and processes, as well as production and prices offered by printers.

Again, here another factor enters to disrupt, and that is the human factor. Knowledge of a complex field is necessary, and yet that knowledge cannot be had without bias. It is the function of the purchasing agent to buy the best for the least. It is the function of the salesman and the firm selling the purchasing agent to do their level best to sell their particular product. Often these two objectives can hardly be reached along the same road, and in the final analysis it devolves upon the purchasing agent finally to decide which road shall be traveled, in order that his own firm's best interests may be served.

This factor in our modern business, that for want of a better term might be called "trade bias," is responsible for most of our progress and at the same time has caused many of our troubles. This means the pride in his craft and the natural enthusiasm that leads each one of us to feel that our own

*President, George Reproduction Company, offers purchasing agent's viewpoint in Graphic Arts Number of *Pacific Purchaser*.

particular specialty is the best. You work at it—live with it—and use it as a yardstick to measure all others.

A salesman representing a supplier does not consciously attempt to misrepresent or color the information which he gives, but a purchasing agent learns to discount the information that he receives from any supplier. Yet the purchasing agent himself is not a technician. His position is unfortunate, and his problems are increasing day by day with the flood of new methods and specialties coming from every side.

Again the rumbling of another upheaval is approaching us. The letterpress industry, founded on the principle of an impression secured from a raised surface, is challenged

by the planograph industry (lithography), printing from a flat surface on a rotary press. The development appears just as disturbing. Again, in larger quantities, intaglio printing, where the impression is squeezed from a depressed surface, offers its advantages to users of printing.

The problem again cannot be evaded by the purchasing agent's depending wholly upon others for knowledge as to ways and means, as well as the simple "how much." When this problem is analyzed, it does break down into certain fundamentals that can serve as a guide even to those who do not have complete technical knowledge.

There are four essentials that usually determine the choice of a method or process.

Usually out of these four one essential is absolutely vital. These essentials are: *Quantity*—Sufficient to supply demand; *Price*—Within limit of available funds; *Utility*—Must satisfy requirements; *Time*—Delivery quick enough to meet demand.

Of the four essentials, *quantity* and *price* are usually the two factors that decide the choice of process. They are linked together, each controlling the other. *Quantity* is, of course, a known element; *price* is usually an element to be determined.

It is helpful at this point if *price* be broken down into two elements. First, a *preparatory price*, next, a *production price*.

One reason why so much confusion exists in the minds of so many purchasing

A COMPARISON OF PREPARATORY VS. PRODUCTION COSTS

Approximate Figures Based on a Printed Sheet Letter Size

1. Letterpress Printing (from a raised surface)	Preparatory Expense	Production Expense	Remarks
Platen Presses Cylinder Presses Web Rotary Presses Automatic Presses Multigraph Presses, etc., etc.	$\left. \begin{array}{l} \text{Linotype} \\ \text{Monotype} \\ \text{Hand-set Type} \\ \text{Copper and Zinc Engravings} \\ \text{Electrotypes} \\ \text{Stereotypes} \\ \text{Wood Cuts} \\ \text{Linoleum Blocks} \end{array} \right\} \text{using}$	$\frac{1}{2}c$ to 2c a copy after first	Preparatory expense varies tremendously according to nature of composition and the amount of cuts which are required.
2. Planograph Printing (from a flat surface)			
Direct Lithography Offset Lithography	$\left. \begin{array}{l} \text{using Stone Litho Presses} \\ \text{Offset Litho Presses} \end{array} \right\}$	$\frac{1}{2}c$ to 2c a copy after first	Production expense approximately same as letterpress but engraving cost usually only about half expense of letterpress. There are exceptions.
Photo Offset Lithography (Planograph, Variolith, Lithotone, and so on.) Rotaprinting, Multalith, etc.	$\left. \begin{array}{l} \text{using Cameras, Step-and-Repeat} \\ \text{Machines, or Photo-composing} \\ \text{Machines} \end{array} \right\}$		
3. Intaglio Printing (from a depressed surface)			
Copper and Steel Plate Engraving	\$10.00 to \$100.00 first copy	1c to 10c a copy after first	Copper and steel engraving has both preparation and production costs high.
Rotagravure		.1c to $\frac{1}{4}c$ a copy additional	Rotagravure has very low production costs.
4. Photographic Printing (on a sensitized surface)			
Photography (Commercial) Photography (Process) Photostat and Rectigraph Copying Bromide Enlargements	50c to \$2.00 first copy	25c to \$1.00 a copy after first	Low preparatory and high production costs.
Blueprinting Brownprinting	5c to 25c first copy	5c to 12c a copy after first	Low preparatory, moderate production.
5. Stencil Printing (ink forced through a screen)	50c to \$1.00 first copy	.2c to $\frac{1}{4}c$ a copy after first	This process the exception. Low preparatory, low production, has everything except quality of product.
Mimeograph Oil Paint Silk Stencil (processes as Velvatone, Sunsetone, Vitachrome, etc.)	\$2.00 to \$5.00 first copy	10c to 20c a copy after first	Low preparatory, high production, unequalled quality.
6. Gelatin or Clay Printing (from ink held by absorption)			
Hectograph Ditto Clay Pad	25c to \$1.00 first copy	1c to 5c a copy 100 copy limit	Has limited use and many disadvantages.
Dorel and Landot Processes (French) (Gelatin-blueprint process)	25c to 50c first copy	5c to 10c a copy after first	Not used greatly in this country. Results excellent but uncertain.

agents over conflicting figures is that figures are considered as totals—so much for so many thousand. The truth is there are always two operations involved. First, a preparatory cost, which is a service charge for getting ready to print, and second, a production cost, which is the cost a hundred or a thousand, and which is material and running expense after the preliminary investment has been made.

I emphasize particularly the necessity for making this split in order to make use of a peculiar law or rule which seems to govern all processes. Once this rule is understood and remembered, it forms an easy yardstick in choosing the right process.

If a purchasing agent trains himself automatically to split every printing job into these two component parts, he will find the choice of method or process a much simpler problem. This rule is valuable—it is not infallible, but it should always be remembered. Here it is:

Processes having a high cost of preparation usually have a low cost a copy; processes having a low cost of preparation will usually have a high cost a copy.

The preparatory cost may include copy and artwork expense.

Thus again I revert back to my original statement that *quantity* is usually the determining factor in the choice of any process because, if quantity is large, a high preparatory expense can be absorbed to gain the saving of a low production. And if the quantity is low a high production cost can be ignored if the preparatory expense is lower, when the job is ready to run.

Remember that the *quantity* usually determines the choice of processes, and then that all the processes fall into two general classes, *high-preparatory* or *low-preparatory*-cost processes. To illustrate how this works out, let us take one of the simplest problems in printing, the imaginary purchase of two lots of letterheads printed in one color, one lot, 1,000 copies, and the other lot, 100,000 copies. Below are given two tables in which certain typical and imaginary costs are set up, and all of these items of expense are split into two parts, preparatory and production expense. It will be observed that on the 1,000 lot, preparatory expense is 80 per cent of the picture; in the 100,000 lot, the preparatory expense is 10 per cent of the cost. Note the table below:

For example: 1,000 letterheads selling for \$25 might have the expense divided as given in this table:

Items of Preparatory Expense—80 Per Cent	
Artist drawing	\$10.00
Zinc etching	2.50
Type setting	2.00
Lockup and makeready	1.50
25 per cent overhead and profit	4.00
Total preparatory price	\$20.00

★ A COPY SUGGESTION ★

If It's Too Cheap, Look Out!

There's something for buyers of printed advertising to think about in this excerpt from *The Silent Partner*:

"If it's good, you have got to pay for it. When it is not so good, you pay the price, and you continue to pay with regrets, dissatisfaction, and sometimes with disgust. The idea of trying to get something good out of something not so good is as foolish as fishing in a rain barrel for whales."

★

The Jaqua Company, Grand Rapids, Michigan, uses this in its copyrighted "The Jaqua Way"

Production Expense Items—20 Per Cent

10 lbs. sulphite bond	\$2.50
1,000 impressions, small press	1.00
Cut and pack50
25 per cent overhead and profit	1.00
Total production price, 1,000	\$5.00

For the 100,000 letterheads, selling for \$300, the division of expense might be as is given in this table:

Items of Preparatory Expense—10 Per Cent

Artist drawing	\$10.00
Zinc etching	2.50
Type	2.00
Four electros	5.00
Lockup and makeready	2.00
25 per cent for profit and overhead	5.50
Total preparatory price	\$27.00

Production Expense Items—90 Per Cent

1,000 lbs. sulphite bond	\$150.00
25,000 impressions	50.00
Cut and pack	20.00
25 per cent overhead and profit	52.50
Total production price	\$272.50
Production price, each 1,000	2.72

Moving on from this premise in our search for the right process, we survey the present-day field of printing (and when I say "printing" I mean the larger definition rather than letterpress printing alone). It will be found that there are six general families of processes. In importance they might be listed as follows:

1. The *letterpress* processes, which are printed from a raised surface.
2. *Planograph* processes, which print from a flat surface.
3. *Intaglio* processes, which print from a depressed surface.
4. *Photo* processes, which print on a sensitized emulsion.
5. *Stencil* processes, which use ink or paint-squeezed through a screen.
6. *Gelatin*, or *Clay* processes, printing from ink held by absorption.

It would take more than the space permitted me in one article to analyze each of these six subjects. It will not be attempted here, but a skeleton outline has been prepared, in which a sheet 8½ by 11 is taken as a basis of the approximate cost, and the six families with their subdivisions briefly summarized. This table, of course, can only be used as a rough yardstick in checking the choice of the right process.

The greatest limitation in such a complex field is not in getting enough knowledge, but in sometimes getting too much of one particular brand. There is no department of any large organization which is quite so important as that of the purchasing agent, and the tendencies of the times are all toward increasing the responsibilities of him.

This is an age of specialization. The necessity was never greater for men of broad knowledge and balance, who are able to choose and choose rightly. Men of that type will raise the purchasing department to the status and the importance it should enjoy in any company.

EDITOR'S NOTE: *The thoughts contained in this article should help printers in selling.*

★ ★

News Read 'Round the World

It is a well known fact in the printing industry that THE INLAND PRINTER is an international influence, that through its columns the best of American methods, processes, and machinery have become familiar to and are used by printers in every corner of the world. This knowledge is frequently of value to printers serving exporters, since it enables them to prove that advertising and other matter produced according to best American standards will be fully effective overseas.

It is also a potent sales point for other printers, since, if overseas printers and their customers consider American equipment and processes worth adopting, they must surely be worth full exploitation here.

A letter from John L. Berglof, art department, British-American Tobacco Company (China) Limited, of Shanghai, shows how far-reaching is the influence of THE INLAND PRINTER and the care with which it is read. British-American owns a large plant of its own in China. The letter:

A paragraph appearing on page 79 of the December issue of THE INLAND PRINTER makes me want to know more about Brogle and Company, New York, and its products. Since no address was given, I would greatly appreciate your kindness in forwarding my name and address, requesting them to put my name on their mailing list for "Color Cues" and other matter.

The same mail brought a similar request for a copy from one of Turkey's leading printing-supply houses, which comments that there is a market for the book.

★ ★ ★ Editorial ★ ★

Rally Around Advertising

THE LIFE-BLOOD of printing is advertising. The efforts of certain persons in the Federal administration to stifle advertising call for loud denunciation by all printers. The ridiculous claims of these economic theorists, in the face of facts and years of experience, would not be worthy of notice were these persons not in high and mighty places, where they can easily do incalculable harm. For that reason, it behooves every person connected with the graphic-arts industries to rally around the banner of advertising and stand by our brothers in their efforts to prevent the destruction of one of the most vital forces in our great distributive system, possibly its greatest single force.

There is also a selfish reason why every consumer should stand by advertising. No one force has done so much as advertising to increase the volume and to decrease cost of commodities consumed by the American public. It has changed our personal habits to more healthful ones; it has taught us how to select values, to judge grades, to discriminate against the shoddy—in a word, to raise our standards. Advertising has widened our markets and brought to our home tables the foods of distant climes at all times of the year. The enterprises that have made these things possible have been developed by advertising into vast industrial, commercial, and agricultural organizations, which have created employment, built up purchasing power, and developed the country.

To attempt to sell the nation's goods without advertising would be as ineffective as an electric motor without power. The time is at hand when the advertising interests, supported by their allied interests, of which the graphic arts is the principal one, must stand up and face their Washington critics. Our cause is a righteous one. If it is necessary, we shall take it to the American people, for the great implement of peace which has done so much for the people's comfort and happiness may also be used as a weapon for chastising dictators and demagogues.

Foreign Markets for Printing Machinery

WE HAVE a high regard for all American-made printing machinery. We believe our manufacturers rank higher in the quality and efficiency of their product than those of any other country. They may not have been satisfied with the volume of their domestic business during these depression years but they may be assured that they got practically all the business American printers had to give.

However, during these years they seem to have neglected what appears to be an ever growing and expanding market in China, where they have failed to hold their own against the competition of Great Britain and Germany. A recent report shows that the imports into China of printing-, bookbinding-, and paper-cutting machinery declined from \$1,674,000 in 1930 to \$1,-

095,000 in 1932. Some of this decline is due to the fact that China is beginning to build for herself a few of the simpler forms. But, in spite of the decline in the total imports, the percentage of machinery that England and Germany sold actually increased while that of America decreased.

During the three years of decline, the reversal of the percentage shared by the four leading countries is shown as follows:

	1930	1931	1932
United States	69	38	26
Germany	4	18	32
England	9	24	26
Japan	14	17	7

The above showing is something that our machinery manufacturers, who have kept their home market well supplied, should ponder over. China may be having more than its share of political troubles, but printing is a rapidly growing industry in that country. The market is said to be most inviting for the overproduction of American manufacturers, who have the traditional friendship of the two countries as an additional help towards securing the business.

The Code At Last

BY THE President's signature, the graphic-arts code became the law of these industries on Monday, February 26. Immediately, chosen representatives on the several national boards were summoned to Washington in order that the machinery might be started without delay. In the meantime, copies of the code have been distributed to printers throughout the land, and they are studying its provisions for guidance of their business conduct in the coming months.

A tremendous amount of work is involved in organizing the various national, regional, and the local boards, and in formulating manuals of standard practice, principles of accounting and costing, and other necessary projects. The indications are that it will be late spring before the industries are all launched on the great adventure of "self-government of industry under the restraining hand of Government."

During the Government's delay in signing the code, little if any additional enthusiasm for the code was created. On the contrary, owners, managers, and employees grew skeptical, and much confidence was lost by the delay. This is unfortunate, because the printers of the country undertook the work of formulating a code with a degree of earnestness and enthusiasm that was a splendid commentary on their hope for the industries. Due to the complexities of the problems encountered, they ran into difficulties which at times seemed unsurmountable, but they patiently struggled over them to reach their objective in December. They had a right to expect prompt approval on the part of Government. They had done their part and looked for quick action.

THE INLAND PRINTER for March, 1934



Had it been received then, much of the initial enthusiasm would have been retained for the actual start of the experiment.

For months the trend of business has been upward, not so much because of the N.R.A. as in spite of it. The printing industries have lost much time, through no fault of their own. But in getting off to a late start, they may be depended upon even yet to give the code a thorough trial. As operations under the code actually begin, and printers come to a realization of the difficulties to be overcome and the dangers that are to be avoided, gravity and earnestness mark their approach to the tasks involved in the matter.

After all, the code is their own creation. It expresses more comprehensively than anything ever did what the leaders of the industries have been attempting to accomplish during the last half century without even the sympathy of Government, to say nothing of its aid. Now that that aid at last is offered, the use of such effective tools of management as standard accounting and costing, price stabilization, and fairness in competition will enable the printers of America to accomplish something of genuine helpfulness to everyone in the graphic arts. If we would be wise printers, let us go forward with open minds, buoyant hearts, and ready hands; in that way we shall find the real solution to the "noble experiment."

Idle Press Time Is a Waste

THE subject of some lines following—idle presses—is near, if not dear, to the heart of every printer. And, the position of THE INLAND PRINTER on the subject is best expressed by words of the late Calvin Coolidge. Asked by Mrs. Coolidge what the attitude of the minister was toward "Sin," Cal is reported to have said, "He's against it." Why most printers continue to believe the time commonly spent on makeready "just must be" is beyond us.

Recently we watched a five-color press being demonstrated. The head of a large printing plant, present, was asked to indicate any plate he wished removed from the cylinder—the object being to disclose any paper interlay between plate and cylinder. None was. Similarly, no overlays were to be found. The manufacturer of the press insists, and we believe reasonably, that, with plates and presses precision built, makeready is not needed. He proves his point!

The fact that all cannot afford this de luxe equipment and, with it, full advantage of the idea, is no reason why some of the saving should not be realized.

In a large printing plant, recently, the editor saw a proof of an electro. Variations in thickness throughout the plate were such as should shame any platemaker. Then the editor saw a proof of the same electro after the *plant's own plate doctor* had worked on it. Here was an astounding comparison! The equipment used in fixing this plate did not cost much. Yet, thousands of dollars annually are saved.

But, you say, "you're talking about plate work, and we print from everything—type, slugs, zincs, half-tones, electros." True enough. But, just the same, there's opportunity for the smaller printers who print from "everything" to save by reducing idle press time, due to makeready, to some extent.

Makeready in mixed forms can be reduced, for instance, by checking to see that slugs conform to the

fullest measure of precision of the machines, by discarding worn foundry material, also by building up low cuts and reducing the height of over-high cuts before the form is made up, certainly before it goes to press. Many do the latter, of course—haphazardly—to some good effect, but simple, light, precision equipment now available permits of better work along this line and still greater savings.

Variations in cylinder or platen, which account for some of the needless time spent on makeready, can be compensated for by truing up the presses as far as possible and, after that, by applying a permanent makeready for the press itself.

In spite of what some accomplish by simple means along this line, and inexpensively, the vast majority continue to blunder along, taking plates as they come, never checking the product of their machines, all—it sometimes seems—as if they feared active presses.

Finances for New Business

GETTING CASH to finance the increased volume coming back with the return of business is a very grave problem with those printers who find themselves at the dawn of a new day with cash position and surpluses greatly impaired by the long night of depression. A large percentage of the graphic-arts establishments are involved in this dilemma. Not all who entered the shadow came through; many folded up and are no more. The remainder have fought a good fight; though badly battered, they still are carrying on.

But they need financial help; so far there is little in sight. The banks are assiduously clinging to their liquidity policy and are not functioning to any adequate degree, even in the simple matters of discounts.

Notes, given in settlement of printing accounts, are passed on to supply houses and thence to manufacturers in an effort to maintain the credit structure. There is always more or less risk in such methods and no one is willing to say they are desirable, but they have been resorted to through necessity.

The administration has been cajoling the banks to let loose and come to the rescue of business. As yet, money remains piled up in the vaults and business is left to its own resources to find a way. As long as this situation remains, printers are forced to buy sparingly of supplies, make limited capital investments, keep expenses down, grow more "profit-minded," and turn as much of their present capital into a liquid condition as possible. The establishment that can do these things has more than an even chance of taking care of the increased business when it begins to come around the corner. Let us hope for early loosening of credit.

★ ★

Quads and Spaces

Now is the winter of discontent made glorious summer by the code of fair competition.

The aviator dreads a *crackup*; the printer may come to dread a *crackdown*.

The changing world: In 1923, the Government prosecuted Typothetae for giving the printers the standard guide to fair prices; in 1933, the Government by law forces the industry to use such a thing.

Fifty-one graphic-arts industries are to be governed by the code. My! What a lot of unruly children to be taught how to play fair in business.



New Contest Bigger Prizes!

In the hope that it will inspire you to new heights, *THE INLAND PRINTER* invites you to design a letterhead for its own use. We want your ideas; you and other printers will be able to design letterheads for yourselves and your customers by adapting the reproductions to be shown in later issues.

Remember, even though the prizes are decidedly worth trying for, they are really the least of the benefits this contest offers you. The greatest advantage is the opportunity to gain new ideas as to the many attractive ways in which a single piece of copy may be set. The many entries which are to be shown offer you this privilege of studying and learning. Use this copy:

THE INLAND PRINTER. The leading business and technical journal of the world in the printing and allied industries. 205 West Wacker Drive, Chicago, Illinois.

★THE RULES

Submit twelve proofs in two colors, one of which may be black. Any color stock may be used. Also, three proofs in black ink on white stock of each form.

All copy must appear across top of 8½ by 11-inch sheet (regular letterhead size). Type and cast ornaments only to be used. No special drawings permitted.

Proofs must be mailed flat. Name and address must appear on the back of only one of the two-color letterheads.

Closing date: May 10, 1934. Address entries to the Contest Editor, *THE INLAND PRINTER*, 205 W. Wacker Drive, Chicago.

★THE PRIZES

First prize: \$25

Second Prize: \$15

Third prize: \$10

Fourth prize: A two-year subscription to *THE INLAND PRINTER*.

Fifth prize: One-year subscription to *THE INLAND PRINTER*.

And five six-month subscriptions to *THE INLAND PRINTER*, one to each of the five next-highest-ranking letterheads.

Label Your Copy Suggestions

Section 26, subsection i, declares that piracy of copy or designs created by another printer is a violation of the graphic arts code. As such, it subjects the printer committing the violation to a fine of \$500.

In *THE INLAND PRINTER* for March, 1933, were shown three labels used by prominent printing concerns to protect their copy ideas and layouts. It now appears to be increasingly advisable for each printer offering such service to attach such labels to each idea submitted.

All other printers noting such labels on copy they are asked to estimate, or seeing evidence of such a label having been removed, would have to refuse in order to protect themselves. The courts have long held that ignorance of the law is no defense, and it would seem that copy and designs so protected would be well protected against piracy. At the time the labels were shown in *THE INLAND PRINTER*, it was stated (on the advice of the users of the labels) that legal opinion was that such wording protected the printer against theft of the suggestion. In other words, the customer *could* use the copy and design, but only by paying the printer's service charge.

In the light of the wording of section 26, subsection i, of the code, no printer would be justified with proceeding with work on such orders until the customer had obtained a release from the printer submitting the sketch.

The same subject has been before the master printers of England, and *The Caxton Magazine* shows some sketches as a basis of ideas for such "speculation" labels. All feature the thought "Copy and Design submitted in confidence, and must not be shown to our competitors. No part must be used until permission is received. This remains the property of (name of printer)." Of course, the wording is subject to change according to the ideas and preferences of the producer.

An important feature on several is the numbering of such sketches, a stub bearing the same number being pasted to follow-up file cards on which related information is given. This avoids such ideas being "forgotten" and tends to assure a regular follow-up, lack of which sometimes results in loss of the order.

★ ★

Cover Designer Studied Art

The parade of the covers goes on, and enthusiasm mounts as the contest entries are reproduced in full size after having been shown in miniature at the time the contest closed. The cover used on the February issue of *THE INLAND PRINTER* was the work of Harold W. Armstrong, layout man and linotype operator for the Intelli-

gencer Printing Company, Lancaster, Pa. It is an excellent example of effects obtainable with simple rules and tint blocks, when thought out on definite lines. Armstrong is only twenty-six.

On leaving high school, he worked for four years with the Wickersham Printing Company, Lancaster, being a linotype machinist and operator. However, he much preferred designing to tapping the keys,



H. W. ARMSTRONG

and so attended the Washington School of Art for several years. Armstrong considers the school most helpful.

For the last two years, he has spent a great deal of time designing, as well as playing around with typographic layouts. He confesses to a great deal of enjoyment in rearranging such layouts according to his own ideas in an effort to better them. Best of all, he points out, this is rounding out his knowledge of printing.

It is that constant seeking after knowledge, and the willingness to accept and use anything that is good which make most printers successful, he comments, pointing out that Intelligencer Printing Company has been in business since 1794, being one of the oldest plants in the country.

The cover used on the front of this issue of *THE INLAND PRINTER* is another design entered in our recent contest by Ernst Lindemann, with The Warwick Typographers, St. Louis. His other high-ranking entry in the contest was used as the cover of the August, 1933, issue.

In all, nine of the contest covers have been used on *THE INLAND PRINTER* thus far since the contest ended.

Frank Wiggins Trade School Shows Wares Here

IN THIS ISSUE appear a frontispiece and a four-page insert (immediately following this article) produced by the printing department of the Frank Wiggins Trade School, Los Angeles. The work is entirely the product of advanced apprentices in the industry and, as such, is a fine commentary on the type of education offered by this great, public high school.

The Frank Wiggins Trade School was founded by the Los Angeles Board of Education in May, 1925, and named for one of Los Angeles' distinguished pioneers and builders of industrial opportunity. Howard A. Campion was appointed as the school's first principal, which office he still holds. Eighty teachers, each a skilled craftsman in his subject, are on the faculty. As a public school, the big plant is supported by local, state, and Federal funds, under the Smith-Hugh Act promoting vocational training. No tuition is charged.

The present building, eleven stories in height, has seven acres of floor space. Sixty-five trades are taught to 2,850 students. The day school is interested primarily in apprentice training. The evening school enables craftsmen to further their knowledge, such as hand compositors who desire to study linotype or monotype.

The training has as its objective the advanced apprentice. Included are courses in hand composition, linotype keyboard-operating and mechanism, the monotype keyboard and caster operation, presswork, and bindery work (girls and boys here).

The printing plant concerns itself with making well-trained, civic-minded apprentices only in sufficient numbers to establish a reasonable expectancy of employment as a result of such a training. Secondly, the training is offered to those in the craft desiring improvement, to the end that both the industry and the craftsmen may benefit. Instruction in modern methods is offered.

Instruction is given on the basis of the applicant's personal fitness to profit by it, and his ability to employ the training in earning a living. Applications are considered in the order received, with no other restrictions. Tests to determine aptitudes are made before a student is allowed to enroll in any of the courses offered. As an example, a boy cannot enroll in the linotype class until he has sufficient hand-composition experience to profit by training offered. However, an apprentice may obtain needed instruction in hand composition, and then transfer to the linotype class if he desires. The same applies to monotype keyboard.

Written and oral examinations to determine educational backgrounds are required of all desiring to take the hand-composition course. This also applies to presswork



John M. Murray (above), is instructor of hand composition. Atwell L. Jobe (left) heads the printing department

and bindery. Students are given every opportunity to advance most rapidly.

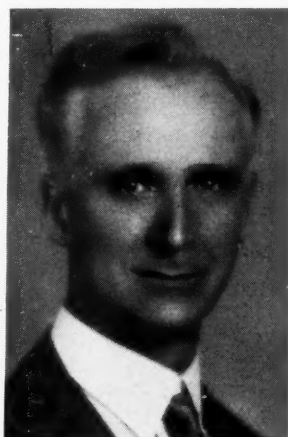
The entire printing department has the atmosphere of a large industrial print shop. Only jobs having instructional value are accepted for production. Every possible effort is made to exhaust the teaching possibilities before any delivery is made. All instruction is individual.

Inquiries come from most every state regarding the courses offered by the printing department. However, California has not as yet set up an out-of-state tuition.

Los Angeles printers serve on the printing advisory committee. Such outstanding men as Fletcher Ford, A. B. McCallister, Lew Haynes, George Smith, and Bert Harwick are included. Shop visits and membership in printing organizations maintain contacts with the industry in Los Angeles.



John F. Faust is a member of the fine faculty. He teaches presswork



James H. Hallock is the linotype instructor in the fine school plant



W. B. Sherwood specializes in the teaching of bookbinding students



Ralph W. Allen teaches monotype keyboarding and caster operation

The department is the headquarters for printing exhibits of various kinds. At present, the covers, letterheads, and business cards entered in contests conducted by THE INLAND PRINTER are now on display. The American Institute of Graphic Arts during 1933 presented the department with forty display boards showing specimens from all over the world.

Annually, the printing department is the host to the Los Angeles Club of Printing House Craftsmen's apprentice dinner. Attendance averages between 200 and 300, half craftsmen and the rest apprentices.

Equipment of the printing department inventories \$80,000 and is quite modern in every respect. In addition to a well supplied hand-composition department, there are twelve linotypes, three monotype key-boards, and three casters. The pressroom has platens, verticals, a horizontal, a cylinder press, and a Kelly B. Sufficient equipment to teach pamphlet binding is in the bindery department of the school.

There are seven instructors in the printing division of the Frank Wiggins Trade School. Their trade experience before coming to the school has been as follows:

Ralph W. Allen, monotype instructor, learned his trade at Galveston, Texas. He later worked in a large number of southern cities. He took training at the Lanston Monotype Machine Company. He came to the Coast in October, 1919, and worked in San Francisco and Los Angeles in commercial shops before joining the faculty.

John F. Faust, instructor in presswork, completed his apprenticeship at the George H. Friend Paper and Tablet Company of West Carrollton, Ohio, and the Werner Company of Akron, Ohio. After six years, he obtained a position in Portland, Oregon. He spent seventeen years in Portland working for such concerns as the Glass & Prudhomme Company, Portland Printing House Company, Wells and Company, and the Kilham Stationery and Printing Company. In 1923, he affiliated with the Wayside Press Company of Los Angeles.

Winfred B. Sherwood, instructor in bookbinding, was apprenticed to the Mortimer Company in Ottawa, Canada, where he received training in various sections of bindery work. He had a connection with the Montreal *La Patrie* and later with the Manufacturing Stationers of the same city. He held this connection until 1912, later working in Regina, Saskatchewan, with the Leader Publishing Company. In 1919, he came to Los Angeles and worked for the Jeffries Bank Note Company and later with the Sunset Bindery.

John M. Murray, instructor in hand composition, learned the trade with J. E. Forrest, Chicago, then worked for A. N. Kellogg, Hedstrom-Barry, the Henneberry

★ A COPY SUGGESTION ★

Our Specialty Is Your Next Job of Printing

THIS is the way we have of telling you that we print everything that a modern printing house can handle. We welcome your patronage, whether the runs be long or short, whether the running size be large or small, in one color or a dozen.

★

Joseph K. Arnold Company, Chicago, finds this is good copy when used on a house-organ cover

Company, all of Chicago; later for Beloit (Wisconsin) *News*. In California he was employed in shops in Fullerton, Monrovia, Inglewood, and Los Angeles. In the latter city, his experience was with the Commercial Printing House and later with Young & McCallister.

Atwell L. Jobe, department head, who started his apprenticeship in his father's weekly newspaper office in Versailles, Missouri, at the age of twelve, finished his apprenticeship at Corsicana (Texas) *Sun*, in the job department. He later worked in many Dallas, Texas, commercial shops. He held situations in Texas, Oklahoma, Missouri, Indiana, Kansas, and Colorado. He has been in Los Angeles for twenty years, having connections with a number of trade-composition houses, but previous to joining the staff at the trade school, he was foreman for nine years at Western Linotyping Company, in charge of all production in that progressive plant.

James H. Hallock, linotype instructor, served his apprenticeship under C. F. Gee of Imlay City, Michigan; worked on several country newspapers and in city shops; owned the Imlay City *Times* for eighteen years. He came to California in January, 1922, and worked in the composing room of the *Sawtelle Tribune* and a number of the commercial shops of metropolitan Los Angeles before joining the staff.

Robert L. Chambers, linotype instructor, learned his trade while on the *Brooks County Record*, Stockton, Kansas. He also worked in various Kansas shops for years, and came to Los Angeles in 1926, connecting with Fletcher Ford Company. He has held situations in trade and commercial shops for fifteen years.

Clarence L. Barnard, linotype machinist, learned his trade on the Pueblo (Colorado) *Chieftain*, and worked in a number

of Colorado and Missouri shops. He came to California in 1923 and has held a number of situations in Los Angeles. Most recently he was city machinist for Intertype Corporation for two years.

The school has placed 13,200 graduates in gainful employment during the eight years of its operation. This does not represent all who have been on the rolls, as some did not complete the training, and others did not go into the trade studied. The figure represents the sixty-five trades taught. The total is a remarkable record of social accomplishment.

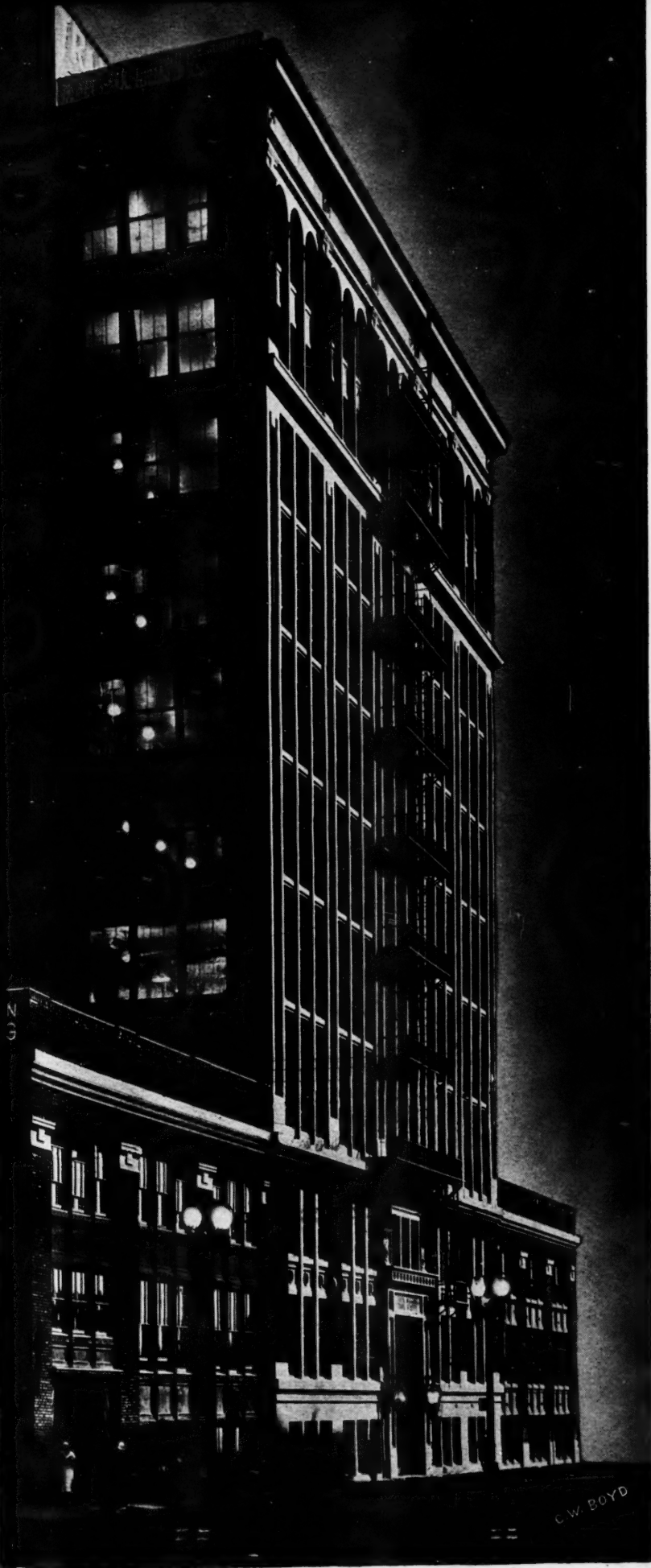
Cost a student is \$134.40 a year, compared with \$145.87 in regular senior high schools. Considering the value to the community and to the industries represented, the cost seems extremely low, even if no mention is made of the benefit to the students. Because of funds received from the Federal Government and other sources, the average cost to each taxpayer in Los Angeles School District for the entire school is seven cents a year!

The work being done by Frank Wiggins Trade School is invaluable to the trades it teaches, to the community, and to the students. Other worthy schools in this country are the Ottmar Mergenthaler School in Baltimore and the printing departments of Carnegie Institute at Pittsburgh. Although there are hundreds of printing classes in other schools throughout the country, few even approach the scope of these leaders, in fact the work done by most of school printing departments is so superficial, in the opinion of many, as to be really harmful to the students and the industry.

England, Germany, and other European countries have numerous printing schools that equal and even surpass these leading American training centers. Their value to the industry in furnishing apprentices capable of advancing rapidly, without a need for extended and costly primary shop education, is well recognized. Printers in this country could profit by an organized drive for a greater number of similar schools in the United States.

The four-page insert immediately following was printed from Garnier deep-tones on a four-roller cylinder press. The four pages are from the school's catalog. The frontispiece of this issue of THE INLAND PRINTER was also printed from the Garnier deep-tones, using the International Printing Ink Corporation inks.

Atwell L. Jobe, head of the Frank Wiggins Trade School printing department, says the faculty and students are well satisfied with the four-page insert, but are sadly disappointed in the four-color frontispiece. The mistake, he feels, is that the wrong kind of rough-surfaced stock for the subject was chosen.



Builders of Craftsmen

Apprentices Working on Real Jobs



Hand Composition and Imposition

The field of hand composition offers opportunities for the intelligent, talented, earnest young man who is seeking an interesting life work. The prospective hand compositor should be in good general health with no physical defects. He should be right-handed and nimble with his fingers. In addition, he should possess a good memory, an artistic sense, and the ability to do detailed work and to concentrate on the work he is performing.

Applicants for the course must have a thorough knowledge of English and English composition. A mastery of arithmetic is essential. The applicant must also be schooled in civics, geography, literature, history, and commerce. It is desirable that he be well versed in design, lettering, and color harmony.

The objective of the training is to give a student mastery of manipulative processes and technical details. Definite printed lesson texts are used, supplemented by problem exercises. Instruction is given in the principles of typographic display, design, harmony, proportion and balance. Practical training ranges from the simplest envelope corner to the most complicated commercial forms.

Platen and Cylinder Presswork

After the artists, the engravers, and compositors have completed their work on a printing job it remains for the pressman to lay on paper the inks which will portray the beauty of design and artistic skill of the other craftsmen. Upon the ingenuity of the pressman in making ready, suiting ink to the paper, mixing colors, and in manipulating the intricate high-speed automatic presses depends the quality of the finished product. Good presswork may improve a job, while poor work may ruin one that has been beautifully planned. The objective of the instruction is to make advanced apprentices for the operation of platen, cylinder, automatic, Kelly B and vertical presses.

An applicant for admission to presswork should possess the determination necessary to learn the trade and become an expert pressman. He should have a sufficient knowledge of English to express himself intelligently, and know the fundamentals of arithmetic and chemistry.

A strong physique, good eyesight, and freedom from color blindness are essential. A natural aptitude for mechanics enables the apprentice to advance rapidly from one unit of training to the next higher.



Operating Modern Composing Units

Linotype Operation and Mechanics

Before applicants are admitted to the linotype course they must undergo a written and performance test in hand composition. The training program includes instruction in the touch system of keyboard operation and mechanism. In addition to the general courses, there are offered to those who are already straight-matter operators, special units in commercial, advertising, and tabular composition. Applicants should have a speed of 3,600 ems an hour, corrected matter, before attempting the short courses.

The course in straight-matter composition includes instruction and practice in news and book work. The various features of the linotype are studied which pertain to the assembling of matrices, casting the line, servicing of the machine, and care of metal.

Instruction in intricate composition is followed by practice on many kinds of problems: overhanging figures, head-letter, display, twin-slug, tabular, markets, sports, and setting around cuts. It also includes casting of borders from slides and special matrices for the purpose of ornamentation in composition. Experience is also had on various model machines, from the Model 5 to the Model 26.



Keyboard and Caster Operation

Monotype work consists of two separate and distinct trades, keyboard operation and caster operation and care. Applicants for either trade should have a high school education with a background of printing training sufficient to enable them to know good style and general print shop practices. A knowledge of good English, spelling, punctuation, and capitalization is important.

Keyboard operation offers fair chances of pleasant employment. The average length of training is 600 hours.

Instruction in caster work is divided into two units, caster operation and caster and keyboard mechanism. In special cases the former only may be taken, which qualifies the apprentice to accept a job as caster helper or runner. The runner operates the caster and makes minor adjustments.

Mechanism includes the complete dismantling, assembling and adjusting of both machines; caring for molds, type and rule caster, and air compressor; and trouble finding.

A combination operator, capable of operating the keyboard and tending and maintaining the entire monotype plant, is usually in demand. This combination course is for those who qualify as to mechanical aptitude.



Occupations Taught at Trade School



Trades Open to Men Only

Art and Drafting Trades: Commercial Art and Design, Commercial Lettering, Sign Painting, Window Display; Aircraft Drafting and Design, Architectural Drafting, Architectural Industrial Design and Detail, Mechanical Drafting, and Tool Design.

Building Trades: Bricklaying, Carpentry, Furniture Upholstering, Mill Cabinet, Painting and Decorating, Plastering, Plumbing, Sheet Metal, and Tile Setting.

Building Operation and Maintenance: Elevator Operation, Heating and Ventilating, and Janitor Work.

Food Trades: Cafeteria and Restaurant Cooking, Cake Decorating, and Pastry Making.

Mechanical and Electrical Trades: Automobile Electricity, Automobile Repairing, Body and Fender Reconditioning, Welding; Commercial Radio Operation, Radio Service and Mechanics, and Wiring and Equipment.

Printing and Office Trades: Hand Composition, Linotype, Monotype, Pamphlet Binding, and Platen, Cylinder and Automatic Presswork.

Textile Trades: Machine Pressing and Spotting.

Trades Open to Women Only

Art and Drafting Trades: Commercial Art and Design, Commercial Lettering; Architectural Drafting, and Architectural Industrial Design and Detail, with special emphasis on Decorative Rendering and Ornamental Iron and Stone Detail.

Building Operation and Maintenance: Elevator Operation, Heating and Ventilating, and Janitor Work.

Cosmetology and Personal Service: General Operator's License, Electrolysis, and Manicuring.

Food Trades: Cafeteria and Restaurant Cooking, Cake Decorating, Pastry Making, Soda Dispensing and Lunch Counter Service, and Waitress Work.

Printing and Office Trades: Monotype Keyboard, Short Practice Course in Linotype Keyboard Operating to those who are already Operators, Pamphlet Binding; Industrial Office Practice, and Private Switchboard Operation.

Textile Trades: Alteration of Women's Clothing, Dressmaking and Costume Design, Fancy Pressing, Millinery, Power Machine Operation, including Single Needle, Double Needle, Embroidery and Hemstitching Machines, and Spotting.



This Is How Fixed Expenses Are Spread ☆ ☆ ☆

IN A PRINTING BUSINESS, as in any other business, there is a group of expenditures which does not fluctuate with the volume of business. It remains constant month by month, no matter how much the sales may vary. This group, known as the factory fixed expenses, embraces rent, insurance, taxes, and depreciation on equipment owned by the plant.

Costs in each cost center must be as accurate as possible. So each cost center shall bear its proportionate share of these fixed expenditures, it is highly important that they be apportioned in accordance with the size of the cost center, and the value of the property contained therein, or on some other basis. For example, if the hand-composing room occupies one-fourth of the factory floor space, speaking in a general way, one-fourth of the rent paid for factory should be allocated to the hand-composing room. If the value of equipment in that room is one-eighth of the value of the factory's total equipment, then one-eighth of the insurance and one-eighth of the taxes should be a fixed charge against that center, and so on. Such an apportionment is usually known as the *distribution* of the fixed expenses of the plant.

Rent—Before going farther into the methods usually employed in such distribution, suppose we halt for a moment and consider *rent*. The question is so often asked: How much rent should a printer pay? One answer is: It depends upon the nature and the kind of business, and the location with reference to the convenience of customers. One printer may find that to reach and serve his customers he must be in the high-rent retail district; another may find that his best interests are served if he be located in the factory district, where rents a square foot are low. Whether a printer shall pay a high rent or a low rent depends largely upon whether his business demands it and will stand it without financial strain.

However, there are certain limitations not dependent upon the rate a square foot

which may be safely followed. These limitations are best expressed in the ratios rent bears to the net sales of the business. The table of "Ratios of Operating Expenses and Profits to Sales in Plants which have 6 per cent or more Profits" (Page 43, in "Ratios for Printing Management for 1932," published by United Typothetae of America) shows the class A printers, those having sales less than \$15,000 a year, paid as high as 4.86 per cent of their net sales for rent, while the class H printers, those having sales of \$750,000 and over, paid only 1.31 per cent of their net sales for rent. The average for the intermediate classes of plants, those having annual net sales of \$15,000 to \$750,000—six different groups in all—was 2.69 per cent of net sales.

In the composite statement of the 385 plants, regardless of profits or losses, the rent ratio was 3.86, running all the way from 6.89 of the class A plants to 3.20 of class T plants. From this, one may conclude that printers with small businesses pay more rent for each dollar of net sales than do printers operating the medium-size and large plants, contrary to the commonplace claim that the small printing business can operate more cheaply because "it does not have to pay such high rent as others."

The wise printer will attempt at least to keep his rent expense somewhere between 2.25 per cent of his net sales and 3.25 per cent. Should his rent show a more favorable ratio, he is a shrewd tenant; should it run above 3.25 per cent he is apt to become "the slave of the landlord."

Having satisfied himself that his rent is "in line," the printer about to install a cost system will next undertake to distribute the monthly rent to the several cost centers. The accompanying floor plan is of a



This is the second of our new series of articles making it easier for you to understand and to use the cost-finding and accounting systems that the industry's code requires

plant located on the third floor of a quite modern concrete factory loft. The heavy black lines indicate the imaginary separations of the several cost centers. Partitions may or may not follow these lines, but in this plan they indicate the limits or confines of the several departments. And if the departments should

be broken up into two or more cost centers, additional limits would have to be drawn within the departments to show the confines of the cost centers. For example, suppose the composing room consists of two bays devoted to linotype machines and the balance of the space to hand composition, then this space of 1,824 square feet would be divided into 608 square feet for the machine-composition cost center and 1,216 square feet for the hand-composition cost center.

This subdividing depends upon the "refinements" in the cost to which the printer wants to go. If he wants to take advantage of the hour costs for the various sizes of presses which are gathered nationally for comparison with his own hour costs, he will subdivide all of his departments into as many cost centers as are necessary to group the equipment according to the nationally recognized cost centers. The principle is the same in either case.

In the floor plan shown, the dimensions of the several cost centers are shown and the total area in each department or cost center is given:

	Size in Feet	Area Square Feet	Per Cent	Rental
Office	16 by 38	608	8	\$ 22.00
Composing Room	48 by 38	1,824	23	63.25
Job Presses.....	32 by 38	1,366	17	46.75
Cylinder Press...	48 by 38	1,974	23	63.25
Stock Room....	16 by 38	608	8	22.00
Bindery	32 by 38	1,216	15	41.25
General—Wash rooms		500	6	16.50
Total		8,096	100	\$275.00

It is shown here that the plant occupies 8,100 square feet, for which it pays a monthly rental of \$275. The percentage to



Rent, insurance, and depreciation figure in cost of every job you run

the total area that each department or cost center bears is shown also, by which is easily computed the proportion of the rent that is to be charged to each department. The plat on this page shows this clearly. Instead of charging rent as one item in general expense, the bookkeeper charges it as indicated to the several cost centers. Of course, the office is not a part of the factory, therefore its portion of the rent is charged as one of the General Administrative Fixed Expenses.

Insurance, Taxes, and Depreciation—

These three items of fixed expense are distributed to the several cost centers, not on the basis of floor space, but on the basis of the value of the investment in machinery, equipment, and furniture in the several departments. For that reason another table or formula must be worked out to effect the distribution of these items. We find from the appraisal (every plant ought to be appraised, and yearly the appraisal should be brought up to date) that the investment in furniture, equipment, and machinery is as shown in the adjoining table, which also shows the results after insurance, taxes, and depreciation are distrib-

uted according to the department's actual investment in each case.

The annual aggregates are divided by twelve to ascertain the monthly charges each for insurance, taxes, and depreciation,

monthly total to the general expense. To the uninitiated it may seem a trifle silly to charge \$0.80 each month to the bindery to cover its cost for insurance, but one must also remember that in ascertaining costs,

	Investment	Per Cent	Insurance	Taxes	Depreciation
Office	\$ 3,000	3	\$.60	\$ 4.50	\$ 15
Composing Room	27,000	27	5.40	40.50	135
Job Presses	25,000	25	5.00	37.50	125
Cylinder Presses	37,000	37	7.40	55.50	185
Stock Room	2,000	2	.40	3.00	10
Bindery	4,000	4	.80	6.00	20
General Factory	2,000	2	.40	3.00	10
Totals	\$100,000	100	\$20.00	\$150.00	\$500
Annual aggregates			\$240	\$1,800	\$6,000

which are shown in turn in the line of totals. By taking the respective percentages of each of these totals, we readily ascertain the amounts to be charged each month to each department or the cost center for each of the three expenditures—insurance, depreciation and taxes. The bookkeeper then makes the charges each month by this sort of distribution instead of just charging the

more accurate one is, the more likely one is to recover every little expenditure.

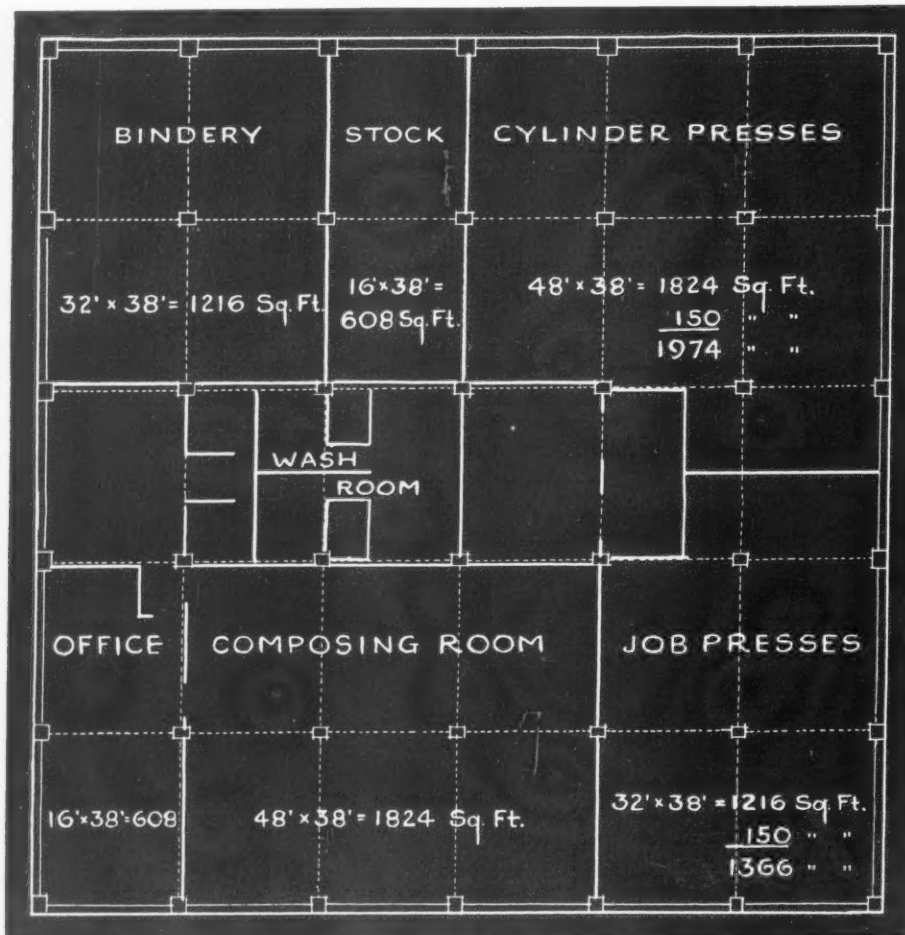
It is excellent practice for a bookkeeper to keep a looseleaf binder in which he can file copies of all these tables of fixed expenses and the other subsidiary helps to which references must be made from time to time during the rest of the year, and it also must be kept in mind that there are always "refinements" in handling of these fixed expenses which cannot be gone into in our limited space, but which are fully explained in the treatise in the "Standard Cost System" itself. For example, the treatment of heat when separated from rent, the matter of interest on investment, and the allocation of the several kinds of insurance all must be left to the cost-system manual and to the individual circumstances which surround the printer's particular business.

(Next month: Distribution of some current factory expenses.)

★ ★

Stationer's Beginning

The trade of stationer was "born of the church," the name coming from "stations" which were permitted at entrances to churches. Originally, the man copied religious manuscripts. Later, as the art of printing grew, he then became a bookseller. In the sixteenth century, the Guild of Stationers, composed of printers, binders, and dealers in paper, ink, and other writing materials, was formed and given the King's permissions to "regulate the publication of all books issued in England," the beginning of copyright.—*New York Times*.



This blueprint will help you visualize the departmental dividing lines and layout of the plant used as an example in this article on how costs are spread. Study it especially in comparison with the tables given above

Good Dictionary and Reference Books In Proofroom Avoid Many Errors

By EDWARD N. TEALL

AFTER THE TRAGIC WRECK of the navy dirigible "Akron," a lot of columns were printed in the daily papers telling the story of the disaster, and many more columns of supplementary stuff, about lighter-than-air ships, of their destruction by fire, by collision, unexplained collapse and such matters. Coming upon an article about the part of the Jersey shore where the wreck occurred, I read it with special interest, because New Jersey is my old home state, and that section of its coast has been the scene of many a happy time for me.

The article spoke about Barnegat Bay; about Beach Haven, Shipbottom, and of other places along the sea and the bay—do you remember F. Hopkinson Smith's great story of Barnegat and its old light-house? One sentence ran into this: "... near the head of Barnegat Bay (the present bay head)." Neither the man who edited the copy, the man who set it, nor the proofreader knew that "Bay Head" is a proper noun, the name of a place. To them, unacquainted with the locale of the story, it was "the present bay head," head of the bay; and of course it was from the fact that the town is situated at the head of the bay that it derived its name.

A very keen-witted editor, operator, or proofreader might have wondered if there wasn't something wrong in the lower-case initials, but I doubt if the little town of Bay Head is in the reference books of most newspaper proofrooms—where the intelligently selected reference books generally are not available at all—and the best that could have been done would have been to chase 'round the shop, inquiring, "Who knows the Jersey shore?"

Failing to find a Jerseyman in the shop, the editor might have reasoned: "If I make it lower-case and it happens to be a place name, it will be a positive error. If it means only the head of the bay, and I mark it for caps, it will be wrong, but not as wrong as the other." Such an editor might have felt instinctively the need of capitals and marked them in, but he would have been working without definite knowledge of the facts, taking a chance, tying up to the lesser of two visibly possible evils.

But: what was back of the situation? What made the error possible in the first place? Why wasn't the copy made correct at the point of origin? Well—that's the answer, as they say. The copy was written on one of those machines that carry only capitals. In such copy there is, of course,

no way of indicating the properness of a proper noun except to underline the initial letter or letters. The operator has no guide except the markings of the editorial handler of the copy. The proofreader must use his own knowledge or judgment. Use of such copy would not be thought of in a job shop or a book-publishing house; it would be far too risky. But in a newspaper office, where dozens of columns of type are set in a few hours, rushed through and put out for sale, this kind of copy is commonplace. Even in the most carefully edited newspapers such errors are a constant possibility. But: in such offices the risks are minimized by the presence and accessibility of well chosen reference books.

This article, you see, is a plea for better provision of reference material in newspaper offices especially, but also in all shops where there is pride in getting things right the first time. In most newspaper offices, there is nothing for the proofroom to check up with except certainly an old, worn dictionary, and perhaps an almanac with its assorted and sometimes ingeniously concealed information. The proofreader is expected to follow copy blindly, make his own guess, or take a vote among the boys. And, believe me, this comment is not only limited to little weekly papers; it applies to some fine establishments where there is a tradition of thoroughness and accuracy; where the mechanical equipment is of the very best, and where the publisher boasts of the way he keeps everything up to the top notch of efficiency.

Take the example with which we started. Any editor or proofreader could have ac-

cepted that lower case "bay head" without being open to a "call," when working from all-cap copy. A really very smart editor or reader would probably have sensed something possibly wrong. If he had had the Postal Guide on his desk or within easy reach, it would have taken but a moment to find that Bay Head is a town at the head of Barnegat Bay, and the paper would have been saved an error. To be sure, the error was unimportant and most of the paper's readers would have missed it completely. Those who did detect it would not have rushed to the phone to order their subscriptions stopped at once. There isn't a libel suit in a trainload of such errors. But they do mar the record, and each one caught in time is one less to go into the files.

Newspaper offices should have real libraries for editorial use, with cyclopedias, history books, dictionaries of quotations, law books, and "all the likes of that." While editorial folk know such a tremendous lot of things that *some* of them must be so, they are not as omniscient as they pretend to be—or perhaps really believe they are. (Being one of them, I claim the right to be critical.) Proofreaders should have a different sort of library, for newspaper work. Their equipment of reference books ought to be compact, and readily yielding of needed data. What the proofroom needs first of all is not cyclopedic presentation of history, of economics and such matters, but specific, detailed information: dates and data.

The proofroom should first of all have a good dictionary; a modern one. It then needs a set of atlases; one of the world, and one with good big readable maps of the States. A Postal Guide is always apt to be useful. All kinds of lists of names and dates are helpful. Two or three really good books on English grammar ought to be handy; but these need to be used with special care, lest variances in ideas of style arise. The proofreader should have a concordance of the Bible, and of course a copy of the Good Book itself. A dictionary of quotations, of the latest possible making, is valuable, too, in the proofroom.

Needs differ in different shops. It would be well worth while in any shop to let the proofreaders work out for themselves a list of books desired, perhaps voting on the titles after all suggestions have been received, so as to determine the relative value of the separate titles, and buy accordingly. When the silly old myth is knocked on the head that the proofroom is not part of the productive equipment of the plant, it will be easier for the proofroom to obtain the equipment it needs. But while urging proprietors to recognize this need, it is important for proofreaders to do all they possibly can to demonstrate their worthiness for such recognition.

★ A COPY SUGGESTION ★

Lest They Forget

OUT OF SIGHT, out of mind" is just as true as it ever was; (and, perhaps, a little more so at the present moment under changing business conditions.)

But advertising, well designed and well printed and sent regularly, will keep you constantly in the minds of those you want to sell.

And well designed, well printed advertising can be had quite reasonably and promptly at The Keystone Press.

★

Indianapolis printer credits Hal Marchbanks for this excellent reason for use of more printing



Border drawn by Goudy for cover of his famous house-organ, "Typographica," issued occasionally, and now selling at a premium. It is shown full size. Photo shows Goudy as he appeared in the year 1921 at the age of fifty-six. Clarence Brown made the picture

FREDERIC W. GOUDY



World's foremost designer creates numerous beautiful type faces which, with his two books on the alphabet, win him world-wide fame not limited to the graphic arts. He becomes the monotype art director, a position he still holds

By PETER BEILENSEN

WITH this fifth instalment of the biography of Frederic W. Goudy, we turn definitely from his work as a printer to his more-important contributions to the graphic arts, those of the type designer, the primary creator.

The first two specimens which were issued by the Village Letter Foundry had borne his New York address; but, in 1914, "A Novel Type Foundry," and, in 1916, "Typographica Number 3," appeared from Forest Hills. These two specimens showed merely the Kennerley, Kennerley italic, and Forum; later the Old Style (Lanston) also appeared. In addition to these utilitarian (though always handsome and interesting) publications, Goudy in 1918 issued a medley of printing lore in the form of a quarterly, *Ars Typographica*. One issue served incidentally as type specimen book by being set in the new Goudy Modern, and by showing, in addition, the Goudy Open and the Hadriano, new faces at the time.

Also in 1918, Mr. Goudy's first book, "The Alphabet," appeared. This volume contained an excellent series of twenty-six plates; one plate was devoted to each letter of the alphabet, and showed that letter as interpreted by different ages and designers. The book thus constituted a history of type design in the simplest and most engaging form, and has not been superseded as an accurate, clear, and beautiful reference work. A later volume, "The Elements of Lettering," carried instruction a step farther by showing effects of various types in mass, rather than as single characters.

One issue of *Ars Typographica* was particularly interesting, as has been said, because it was the first

use and showing of Goudy Modern, Goudy Open, and Hadriano. Until his drawing of the Modern, Goudy had been content to take hints for his book types principally from fifteenth-century Italy, which, after all, was his first love and model. There had been exceptions to this situation, but they were few.

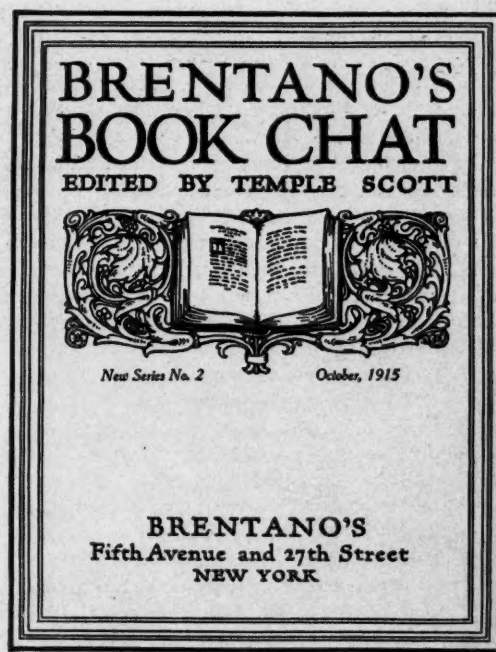
In the Modern, Goudy turned to the brilliant engravers of eighteenth-century France, and the lettering that they added to their copperplates. Here was a style of lettering never done justice by typefounders.

Goudy's Modern avoided the mechanical features of Didot and Bodoni (who had carried the "modern" style to its logical conclusion), but retained much of the effective contrast of their letters. Modern is particularly rich in the middle sizes, and its recent lighter successor, Goethe, refined and slightly modified in some particulars, has the makings of one of the very finest of all book types.

An outlined Goudy Modern, the Goudy Open, was first shown in the same issue of *Ars Typographica*, as was the Hadriano, an inscriptional alphabet of capitals. (Recently a lower case has been added.) The Hadriano was reconstructed from a surreptitious pencil rubbing of three letters on a late Roman inscription in the Louvre. That both the ancient and the modern designers knew their jobs was proven years later, when Goudy returned to the same tablet in the Louvre and discovered with pleasant surprise that the balance of the alphabet closely resembled his own reincarnation of it.

It has always been Goudy's gospel that, while it may prove easy enough to design individual letters, it is no casual matter to design a related alphabet, each letter of which follows logically, almost inevitably, from the one preceding it. Probably his increasingly large output of new designs has been made possible by recognizing and capitalizing the necessity of related letters in an alphabet which is to hang together.

By recognizing this necessity, he avoids the haphazard efforts of the amateur, and, having evolved a good idea for a type, can proceed methodically to carry out the implications of this idea in all of



House-organ cover lettered and decorated in the manner typical of much of Goudy's work. This specimen was produced during 1915

the letters. This does not sound romantic, but it is part of the highly developed technique of his craft, which was practiced, no doubt unconsciously, by his forbear who cut the Hadriano inscription in stone some two thousand years ago in Rome's greatest era.

Goudy was enabled to spread the knowledge of this technique by his appointment in 1915 or in 1916 as instructor in lettering at the Art Students' League in New York City, teaching here until 1924. It is quite difficult to gage what influence this direct scholastic instruction may have had in the world of art, but as a result of his direct sale of Kennerley, of Forum, and his newer types, and of the American Type Founders Company's sale of the Goudy Old Style, Goudy's influence on American, and to some extent, the English, printing had become more than merely theoretical.

Even the printers who had no interest in books, and cared nothing for type designing as a craft and a tradition, turned eagerly for their use in advertising to these types of Goudy's—types which had been designed with books in view, and which were notable contributions to the craft and to the tradition. Indeed, Goudy was ideally suited to bring, not the gospel, but the obvious merit of beautiful types into our then-careless printing offices.

Goudy was not primarily a scholar (although he had acquired sufficient scholarship to be unassailable on that score), and he did not impose beauty on his types from esthetic heights. He was primarily a mellow, friendly fellow-human, who had risen from the ranks through taste and skill; and what he offered to printers was the friendly, mellow beauty of types they could appreciate. And appreciate them they did.

Now that he had opened up the market to beauty, his potential value to his craft was great. Sensing this, as well as the obvious commercial value of his name, the Lanston Monotype Machine Company offered him, in 1920, the position of art director. It is quite pleasant to record that the association he has since maintained with the Philadelphia concern has been profitable for the company, for Goudy, and for printers generally.

Goudy's first important work for Lanston company was his redrawing of the *caractères de l'imprimerie*, ascribed to, and

then generally believed to be the work of, Garamond. Such a redrawing, as some others have had occasion to discover to their belated regret, requires an artist with technical and historical knowledge; a mere draftsman

retouching photostatic enlargements would not suffice. Here the artist must recreate the outline of the original's type metal, not copy the outline of that metal's impression as affected by ink, impact, and dampened paper.

How well this job was done by Goudy may be judged by Bruce Roger's comment, in the brilliant first showing he made for Goudy's new type: "After keeping the present type before me for a month or more while testing it under all conditions enumerated above, it seems to me one of the most successful reproductions of an early type that any modern designer has yet given us."

When, delighted with the success of their Garamond, the Lanston com-

pany asked Goudy to do another redrawing, this time of the Jenson face, of which the Cloister versions were then popular, he persuaded them to produce instead an original design based on characteristics of the same period. This was the Italian Old Style. Of course Goudy had made several types already from the same sources, yet this one was entirely new. Light and even in weight, full without becoming too round, the Italian Old Style gives to a page the best characteristic of the early Italian volumes—uniformity—without sinking into their frequent fault of heaviness throughout the mass.

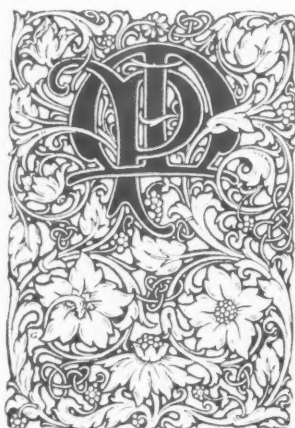
Being rather novel in its handling, the type has its uses in commerce too, particularly since it has the delicate near-evenness of weight which smooth and coated papers show to best advantage—the Bodoni school of advertising and all historical presupposition to the contrary notwithstanding. Rogers was again commissioned to give the new face its first presentation, and he effectively demonstrated, not only its beauty when used in its own historical manner, but the practical way in which it might be fitted, despite its full appearance, into narrow measures.

While Goudy's most important activity at this time, so far as the general printer is concerned, was his work done for Lanston company, The Village Press (now the proud possessor of one of the original Morris Albions) and the Letter Foundry were not dormant. In the broadside showing of 1921,

eight Village types were shown, including the then-recent Newstyle. Newstyle attempts to add to the traditional forms some of the pleasant characteristics of pen lettering, which the tradition had eliminated in its long years of working with other tools, and it succeeds in becoming one of the most engaging of all of the Goudy types, although difficult to use for anything but the exceptional job, such as the Grabhorn "Leaves of Grass."

All of the Village matrices were cut by Robert Weibking from Goudy's drawings, and all of the type was cast by the American Type Founders Company. On the technical side, there seemed very little room for any criticism of either of these agents; but naturally Goudy was deeply concerned with the problems of matrix cutting, and the skill and the success of Weibking in carrying out his designs attracted Goudy more than ever to the mechanics of the work.

Although certain connoisseurs repeatedly maintain the superiority of matrices struck from hand-cut punches over machine-engraved matrices, it is understandable that a designer like Goudy, when it was too late for him to become his own punch-cutter, would not only prefer an accurate machine version of his carefully worked out design to another craftsman's hand-rendering of it, but would be intensely anxious that machine technique employed should lose none of the "personality" of the original drawings. For it is the charge of the connoisseurs that this "personality" of the designer is destroyed



This distinctive trade mark was designed by Goudy for The Marchbanks Press. It is a beautiful example of traditional work at its finest



Mrs. Bertha Goudy, from a favorite photo made in 1929. Goudy says of her that she is the real printer of the family, as she has set most of The Village Press' famous books for years

We Beg Your Pardon, Mr. Siegfried:

SOME time ago the editor of *THE INLAND PRINTER* came into possession of a four-page folder which, he was informed, had been issued as a keepsake in connection with the gift to Vassar College of Mitchell Kennerley's fine collection of Mr. Goudy's work. It has the imprint "Printed at the Press of William Edwin Rudge, Mount Vernon." It was credited accordingly when used in our February issue.

As a result, our esteemed confrere, Laurence Siegfried, the editor of *The American Printer*, got the shock of his life when he saw the insert, for it had appeared as an insert in his periodical in October, 1932. Unfortunately, the editor of *THE INLAND PRINTER* did not recall the insert in *The American Printer*, for if he had, the matter either would not have been used or correct credit would have been given. The use of it, of course, is testimony of this editor's recognition of that editor's good work in sponsoring this fine folder, inspired by Mitchell Kennerley, and written by the late Joseph M. Bowles, who drew his inspiration from the Goudy specimens.

by the intervention of a machine between the original conception and the final type.

Along with his faith that the machine was the best method for producing his matrices, Goudy therefore had the desire to supervise, and to execute himself if pos-

sible, all the intermediate mechanical work where his "personality" was supposed to be subject to "destruction." And hand in hand with this desire (if anything, somewhat preceding it) was the combined sentimental and economical wish to supervise and control the casting of his type; the cost of which had risen steadily and cut into his profits. So he decided that the Village Letter Foundry must become a working fact as well as a name, and began to look about for a suitable location for its physical operations.

In 1923 he found one at Marlboro, on the west shore of the Hudson. A century-old mill, by a falling stream, having two good floors of working space, made a romantic yet practical foundry; a good old house on the same property became the Goudy's home, and received the title of Deepdene. On the main floor of the mill was housed the equipment of The Village Press, and Goudy's desk and tables. On the lower floor were installed monotype casting machines, to which later was added a Thompson, and other incidental foundry equipment. At last Goudy had found his forte. His star shone brighter with each passing year.

(To be concluded in April)

The last instalment of this biography of a great type artist tells of the broadening scope of his type foundry and his constantly brilliant development of beautiful types faces.

Print Process Halftones On Rough Stock

The frontispiece of this issue of *THE INLAND PRINTER* is a four-color reproduction of a photo of San Fernando Mission, in California. The outstanding thing about it is the fact that it is printed from process halftones on rough stock.

Full credit for the work must go to Atwell L. Jobe, head of the printing department of the Frank Wiggins Trade School, Los Angeles. It was he who conceived the piece as a project for the apprentices attending the school and directed the production work. It emphasizes possibilities for printers doing such work on occasions for the distinction it gives to certain types of advertising matter.

Numerous requests have been received by *THE INLAND PRINTER* for specimens of such work from various parts of this country and Canada, as well as for information on how it is done. The advantage of producing such printing, from the customer's view, is that it is still uncommon enough to have unusual attention value.

Thus, the numerous specimens of such work which have appeared in *THE INLAND PRINTER* have been a distinct service to the letterpress industry and encouraged many printers to attempt any new and profitable variety of salable matter. The group has

BOOKS NOT DEAD THINGS

A CHAPTER FROM "AREOPAGITICA: A SPEECH FOR THE LIBERTY OF UNLICENSED PRINTING"


I DENY not but that it is of greatest concernment, in the church and commonwealth, to have a vigilant eye how books demean themselves, as well as men; and thereafter to confine, imprison, and do sharpest justice on them as malefactors. For books are not absolutely dead things, but do contain a potency of life in them to be as active as that soul whose progeny they are; nay, they do preserve as in a vial the purest efficacy and extraction of that living intellect that bred them. I know they are as lively, and as vigorously productive, as those fabulous dragon's teeth; and, being sown up and down, may chance to spring up armed men.

And yet, on the other hand, unless wariness be used, as good almost kill a man as kill a good book: who kills a man kills a reasonable creature, God's image; but he who destroys a good book kills reason itself, kills the image of God, as it were, in the eye. Many a man lives a burden to the earth; but a good book is the precious life-blood of a master-spirit, embalmed and treasured up on purpose to a life beyond life. It is true, no age can restore a life, whereof, perhaps, there is no great loss: and revolutions of ages do not off recover the loss of a rejected truth, for the want of which whole nations fare the worse.

We should be wary therefore, what persecutions we raise against the living labors of public men, how we spill that seasoned life of man, preserved and stored up in books: since we see a kind of homicide may be thus committed, sometimes a martyrdom, and if it extend to the whole impression, a kind of massacre, whereof the execution ends not in the slaying of an elemental life, but strikes at the ethereal and fifth essence—the breath of reason itself: slays an immortality rather than a life.

John Milton

The Anderson Galleries, New York



This Keepsake
 is the first impression made in America on the hand-press formerly owned by William Morris, now the property of Frederic & Bertha Goudy, and is printed by them for visitors at an Exhibition of that press and of their work at The Village Press.

March, M, cm, xxvii

Left, folder page reduced from 8½ by 12 inches, constituting the first impression of the "Goudy" type, which, on another page, he states "is a face at once bold and rugged, round, clear, and legible, free from affectation and caprice." Above, a keepsake, self-explanatory, set in Kennerley

shown one-, two-, and four-color plates, as well as water-color inks printed from process halftone plates.

Jobe accents one point of major interest to all printers who plan to suggest similar pieces to the customers, or to produce such work as their own advertising. Colors and surfaces of paper affect the finished product in various ways. He urges experimenting with different kinds of stock until the best effect is achieved. For instance, a linen finish gives a matt effect, a pebbled surface gives a glossy "oil painting" appearance, and a "hand-made" surface gives a crayon feel to the finished print, all with the same inks, same makeready, and same plates being used in producing it.

★ ★

Find Century-Old Chapel Rules

The following rules for good government of the printers' chapel make amusing reading these days. They are quoted from a book published just over a century ago by Randle Holme, an indefatigable collector of printing history and anecdote.

Every member of the "chappel" guilty of any of these offences was fined a "solace" or forfeiture, which varied in amounts but never exceeded a shilling. Here are the ancient shop rules:

Swearing or fighting in the chappel. Abusive language or giving the lie in the chappel. To be drunk in the chappel.

For any of the workmen to leave his candle burning at night. If a compositor fall his composing stick and another take it up. For three letters and a space to lie under the compositor's case. If a pressman leave his blankets in the timpan at noon or night.

For any workman to mention joyning their penny or more apiece to send for drink. To men-

B. W. Radcliffe Displays Typographic Ability

The current letterhead contest which is being sponsored by THE INLAND PRINTER gives added interest on the part of all the typographers and master printers to anything especially brilliant in the line of letterhead design. It is because of this that B. Walter Radcliffe's letterhead for the Intertype Corporation (shown here), which recently won a \$100 prize offered by the Whiting-Plover Paper Company, is of unusual value and interest.

The jury, when voting for it, said they would rather give the prize to "a non-professional, but the design was so outstanding that they could not in justice turn down its obvious right to the prize." The original is in black and a pale blue, only the name being in color.

"Rad," as he is so well known to printers in every part of the land, is a southern gentleman in every sense of the world. He comes from the "Cracker State," and began his graphic-arts career with the J. W. Burke Company, Macon, Georgia. From there he went to The Ronalds Press, Montreal, Canada, in 1921, going to the Intertype Corporation in 1925 as advertising manager, the position he holds today. He is also director of typography for the Intertype Corporation.

"Rad" is known as one of the country's great typographers, and has been for many years. His work received attention during his early years in his beloved Sunny South, and he enjoyed participating in a number of typographic contests. His last effort in this line, prior to the Intertype Corporation letterhead which won \$100 for him



B. W. RADCLIFFE

outstanding achievements in typography in the course of time. He continues to be a student, as well as teacher, of all things typographic, and his expert advice is eagerly sought by printers and advertisers.


During the last two years, he has frequently given of his time as a judge in the series of contests conducted by THE INLAND PRINTER. His excellent judgment of what is good typographically is attested by the number of his choices rating in the first ten choices, as determined by the total number of votes of all the judges.

In addition, his discerning comments on the designs submitted by entrants, both the prize-winners and others, have been of considerable help to the rank and file of the industry, whether they took part in these competitions or received the equally great benefit of studying the reproductions and the opinions of the judges.

Radcliffe's interests are not limited to type faces alone. He is constantly conducting researches in various branches of the graphic arts, and his findings are disseminated among the interested persons as soon as he is able to prove his results to his own satisfaction, after which he knows others will be able to obtain like excellent results.

As his own winning of a letterhead contest shows, Radcliffe is an authority on this kind of work. It is thus of great importance to printers to know that he will be one of the judges in the current letterhead contest which is being conducted by THE INLAND PRINTER. News of this contest appears on another page.

TELEPHONE MAIN 4-6600



INTERTYPE CORPORATION

DEPARTMENT OF TYPOGRAPHY • THREE SIXTY FURMAN STREET • BROOKLYN, NEW YORK

NEW YORK CHICAGO NEW ORLEANS SAN FRANCISCO LOS ANGELES AND BOSTON
Distributors Throughout the World

Here is the prize-winning Intertype Corporation letterhead designed by B. Walter Radcliffe as his first contest effort since winning a 1921 cover contest that was sponsored by THE INLAND PRINTER

tion spending chappel money till Saturday night or any other agreed time. To play at quadrats or excite others in the chappel to play for money or drink.

A stranger to come to the King's printing-house and ask for a ballad. For a stranger to come to a compositor and inquire if he had news of such a galley at sea.

For any to bring a wisp of hay directed to a pressman. To call mettles lead in a foundry-house. A workman to let fall his mould. A workman to leave his ladle in the mettles at noon or night.—*Newspaper News, Australia.*

last year, was a cover contest sponsored by THE INLAND PRINTER in 1921. He won first prize in that contest, his design being used as a cover for THE INLAND PRINTER. This was the last of many contests he entered, in a number of which he was the winner of prizes, until the 1933 contest.

It is not known whether this success led to his call to The Ronalds Press, although it is more likely that the bid for his services came as a result of his long string of

Review of SPECIMENS

Printing submitted for review in this department must be mailed flat, not rolled or folded, and plainly marked "For Criticism." Replies cannot be made by mail

By J. L. FRAZIER

BEN WILEY, of Springfield, Illinois.—The four letterheads are at once distinctive and effective, modern without being bizarre. Too, colors are in excellent taste. No better work of the type is to be had. Among all the specimens we receive, letterheads so effective and at the same time so void of anything distasteful are seldom found. You are to be congratulated.

J. HENRY HOLLOWAY, New York School of Printing, of New York City.—Thanks for the keepsake given to members of your school's Board of Advisors at their first meeting. It is a beautiful thing, creditable to the school and in its excellence significant of the nature of the Board's activities. Our other readers may see it, reduced, on another page of this issue.

HOWARD PAPER COMPANY, of Urbana, Ohio.—We are sure the thousands of printers who received the latest Howard Bond folder, "After Your Men Start Out, Then What?" were inspired to better work as a result of seeing it. The title page offers considerable suggestion. Colors, a fifty-value green and a black on white paper, make a pleasing combination.

WETZEL BROTHERS PRINTING COMPANY, of Milwaukee.—We concur, the Nesco catalog is remarkably well done in all respects. The cover is striking and the presswork of the best. We wish we could show this cover adequately. The nature of the colors, however, and their arrangement make that impossible in a cut, and to paint a word picture of it good enough to enable readers to visualize its peculiar and striking character is equally impossible.

ROBERT BRUNA POWERS, of Detroit.—Leaves from your privately printed edition, "Letters to a Pagan," are excellent and forecast a book any lover of interesting typography will appreciate. We are not so sure of the propriety of a title page being in the Egyptian letters, even though light-toned, when text is in old-style roman and italic. The typesetting is well done; the title page is interesting and attractive in its informality.

GORDON-TAYLOR, INC., of Cambridge, Mass.—The folder, "Make Yourself at Home," is not only an exemplar of the finest typography and printing, but decidedly effective in promoting the advantages of direct-mail advertising, so printing. Human interest is introduced by the use of a large half-tone illustration of an attractive baby, yawning. Your work, which we have watched with interest for

a long time, is uniformly maintained at a high standard which two few printers can equal.

CARLISLE-THOMPSON COMPANY, of Santa Monica, California.—The layout on the folder "Back on Third Street" is effective, also clever. The type on the front, however, is too small in relation to the rule design and the page size, and the old, shaded, decorative face, reminiscent of the Gay Nineties, is not consistent with the ultra-modern angular rule arrangement in silver. An informal arrangement of rule, cuts, and type

inside pages are certainly modish, also have an exotic look which, applied to merchandise of certain kinds, is highly desirable. The combination of Hercules with other faces represents intelligent contrast, which gives the work an effect of sparkle. It is unfortunate that most compositors must, for safety's sake, keep rather close to harmony. Needless to say, in view of the above, layout and composition are excellent.

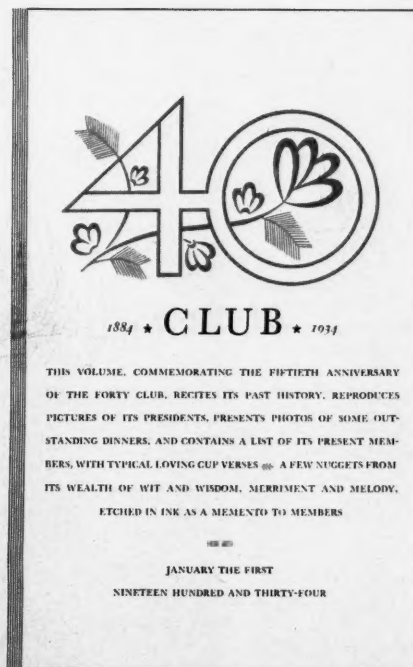
COLLEGE OF TECHNOLOGY, of Manchester, England.—Thank you for those interesting cal-

endars; both are distinctive, attractive, and well executed in every respect. They are treasures. While the one featured by the old fisherman is the more unusual and modern, the bound one, each leaf of which features an illustration of some well known building or view, has, perhaps, the greater permanent interest. These illustrations—in varied technique (some quaint and old) and reproduced by different processes—are not only alive with interest, but are informative as to different reproductive processes. Along with everyone else, the pressmen deserve much praise for the fine results achieved in all of the processes employed.

LOUIS L. GOTELLI, of Buenos Aires, Argentina.—All your work compares favorably with the better grade done here or elsewhere, so far as we see it. The blotter, on which the type appears both in two large circles at top and sides and in a half circle below and between these (bled across the bottom), is very striking. General as is the tip given above, we will shortly see the idea adapted by some other reader. Striking, too, is the Pan American Airways blotter, with a large air steamer spread all over the scene. Type matter appears in side mortises, yet in such a way that the effect is not patchy. Nice whitening out and the band bled at the bottom do the trick, the band having an effect of unifying the whole design effectively.

WILLIAM CLORAN, Waltham Trade School, of Waltham, Massachusetts.—Your folder, issued in an effort to land a position, is most satisfactory typographically. Copy is even better. Your qual-

ifications and experience, related under separate heads, according to periods, are cleverly and effectively set forth as Act One, Act Two, and so forth. The lines on Page 2 should be opened up a bit, also there should be more space between the small heads in orange and the type following. This orange, by the way, is rather



Title page of de luxe volume produced by Neely Printing Company, Chicago, for the famous "Forty Club" on its fiftieth anniversary. Typography is by Ed C. Schubert, printed letterpress. The pictures were offset printed

makes the center spread strikingly interesting, and here, except for the initial, the type is consistent with the modern arrangement. Lines, however, are crowded.

TYPOGRAPHIC DESIGNERS, INCORPORATED, of New York City.—"Presenting Hercules" is a striking folder. Specimen advertisements on the

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

Trafton Script

American talent creates informal letter of flowing and dynamic character. Printing and advertising fraternities will welcome this new type face for the unsurpassed beauty and possibilities it conveys.

Trafton Script is available in sizes from 18 to 84 point



The J. W. Ford Co.
714 SYCAMORE STREET
CHERRY 6410 - CINCINNATI

Striking presentation of Trafton Script on a blotter printed in black and red on white. It is work of the J. W. Ford staff

dull looking, so we suggest vermilion would be much better. Word spacing is good and the front page arrangement is satisfactory, although the type is, in our opinion, rather too small.

LELAND PUBLISHERS, INCORPORATED, of St. Paul.—Editorial makeup of your new publication, *The Fraternity Month*, is spicy and effective, without being unattractive. Color is used with telling effect in the illustrations, some of which are entirely in color, without black. In some cases, however, the red and green appear too strong. We have the same problem. A color will be all right for one place and not for another, yet the same second color must be used throughout a form. You might explore the possibilities of dividing press fountain, thus not only have a third and, maybe, fourth color, but avoiding use of a particular hue on a particular illustration for which it is unsuitable. With the right kind of body type, the Egyptian-style letter in the heads makes a sparkling page. We suggest more space be allowed around heads and between lines of heads.

LOCKWOOD BARR, of New York City.—There is plenty to commend in the folder, "A Few Facts," done for the Pittsburgh Plate Glass Company; nothing to condemn. Set throughout in Baskerville, one of the most beautiful traditional roman faces, therefore attractive and legible, the piece carries no suggestion of being old-fashioned or lacking in character. This is due to the whiting-out. Not only above and below the headings, but also between the lines of the body, there is considerably more than the usual space.

It is surprising what one can do in creating modern effects with traditional types when the newer ideas in the whiting-out, like this, and the vertical mass idea of layout are embraced. Such work, while retaining class and dignity, as is proper in much printing, is given a fresh look that must add to its power to compel attention and interest.

THE ARTCRAFT PRESS, of Syracuse, New York.—Though we do not consider the lettering of the monogram attractive, and consider it so unpleasing it is not effective, your letterheads and cards are otherwise excellent. Arrangement is fresh and striking, and you make effective use of one of the most difficult colors for type printing, lemon yellow. By utilizing it intelligently, which means for solid color bands and backgrounds, avoiding printing type in the hue, you show real discrimination. Yellow is so weak in tone that, when printed on white, type matter doesn't stand out as it should. Of all colors, yellow is nearest white in lightness. Because of contrast, it is one of the best colors for type or lettering on black stock or over black, as in the case of a reversed plate printed in black on yellow stock. As to design, we suggest that the three short lines under the name should be set a bit farther from the name.

AMOS BETHKE, of New York City.—It has been many years since we have seen lower-case letterspaced, at least on anything so extensive as your Christmas keepsake. It represents fine typographic treatment of Arthur Guiterman's "Blessing on the Woods," set in eighteen-point Bodoni, twelve-point leaded, and printed in gray on a fine quality antique paper, 12½ by 19 inches. Your comment on the whys and wherefores of the handling ought to interest all readers, so we quote you: "I don't believe one-point letterspacing has been used before in other than trick set-ups—and this is not a trick set-up—at least it isn't intended to be. The lightness of touch and depth of sentiment in Arthur Guiterman's verse are elusive and fragile things to catch in words, and even more difficult to catch in type. It is difficult without drawing attention to the net around it, or without making the net an exhibit while the precious stuff inside goes begging. At least that gives you an idea of what I have tried to accomplish."

L. E. BAYLOR, of Clarksville, Tennessee.—That's a clever idea which features your greeting folder, it is so clever, in fact, we cannot defer comment until November, when last season's greetings are to be shown. Before mentioning the novel feature, we must point out the lacking of harmony between the big, black (bad) triangles forming the band bled across the top, the Old English type of the pair of lines just below, and the



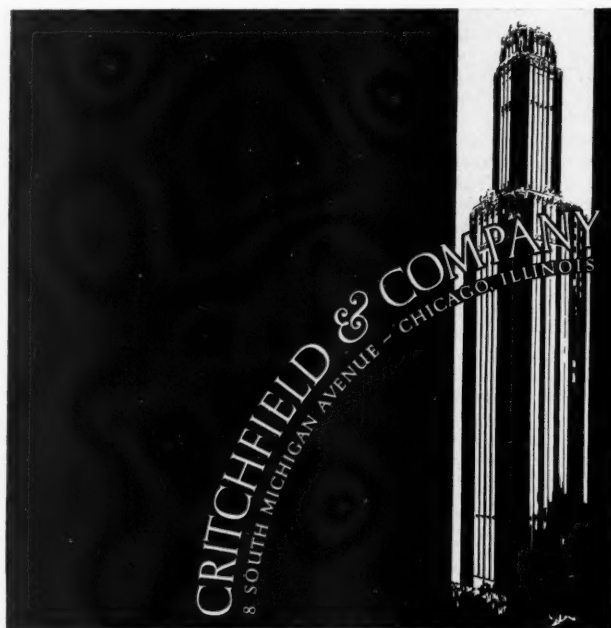
To all appearances Dr. Jekyll was a very nice man. His attire was flawless, his manner polite; friends and neighbors regarded him with respect. Nobody knew that he led a double life.

First page of Mills Novelty Company folder, printed in red and black on canary stock. See the facing page as well

Tomorrow's forgotten concern . . . stopped advertising last week

CATALOG AND ADVERTISING DIVISION
TOOF
MEMPHIS
TELEPHONE 8-2271

Red, blue, silver inks on white give this blotter the effect of four colors. Produced by the S. C. Toof Printing Company, of Memphis, Tennessee



Rich simple front (9¼ by 9¼ inches) of folder. Black ink on white paper, it gives the right "prestige" atmosphere to assure reading of the text

THE INLAND PRINTER for March, 1934



But at night the Doctor became another man — "Mr Hyde" A criminal, a dope fiend, a marauder The Doctor's best friends could never have recognized him in this role, for "Mr. Hyde" was a very bad character.

Are you thinking of Dr. Jekyll when you buy a machine that seems to have a nice price, a new appearance, and

The illustration's style fits the copy perfectly in this second or spread page of the Mills folder. Front page is at the left and, like this one, is creditable to the artist, John Averill

Effective blotter in red and black on white issued by the Craftsman Typesetting Company, Dayton, Ohio. Note the three-dimension effect at left

Garamond Bold of name and address at the bottom. Between no two of the three is there the relationship essential to pleasing association. Now, to the point: A Christmas-tree cut is printed between the two type groups. As a tree it doesn't thrill, but many a kiddie last Christmas clapped hands in glee over lesser arrays of colored balls or baubles than are represented on that tree. These are represented by plain round die-cut holes in the tree. The secret is that on page 3 a dozen strips of colored Hammermill bond, of varying lengths, are stitched. So, a die-cut circle at one point on the tree, on the front, shows in just one color of the stock. Slick!

THE HEMINWAY PRESS, of Waterbury, Connecticut—"Mister Idea" is a spicy house-organ, there's eye appeal and sales appeal packed in the eight small pages. Display emphasizes the importance of real contrast in type sizes, the word Idea, in relatively large type and printed in red on each page, standing out effectively. This is real punch. While the main type mass is too high and close to the rule band at the top, your business card is otherwise quite good, too. We do not advocate that the name line should be just above the center, the conventional position, merely that the type be lowered enough that it will not appear to be trying to push the red band, bled at the top, entirely off the card. Another good point about your work is that the red is red, no wishy-washy pale imitation, as is frequently the case.

It inclines to orange rather than violet, as all reds for use in type printing should. The right red—that is, red-orange—by reflecting a blue tone over the accompanying black printing, tends to give it a desirable brilliance.

BEVERLY TRADE SCHOOL, of Beverly, Massachusetts.—The design at the top of your calendar is striking and interesting, even though the main lines appear crowded.

Typographic Designers, Incorporated, of New York City, give a striking demonstration of effective display in small space

However, the calendar leaves below are just about lost. To avoid that, a border—even a light one—would help. We appreciate it is a custom to print Christmas greetings in Old English type. It is not, however, the law of the land and there is no sound reason for it being so. The printing on the front of Calendar Leaf 1 and the sans-serif of the mount are incongruous. However, as each month's calendar is attractively set in a sans-serif, matching the type at the top of the mount, succeeding impressions are better. The band of rules of varying weight at the left of the pad neither strengthens nor beautifies, but only clutters. When ornament of any kind is thrown in just to kill space, appearance is sacrificed as a rule. The simple silver band all along the left side is enough; indeed, we do not believe the second color is an advantage. A four-point rule band in the brown otherwise used would have been good enough.

W. SHERMAN PLIMPTON, of Seattle.—We like your work, particularly because it doesn't follow the beaten path, yet is not freakish; because it is sparkling, yet not bizarre; and, most of all, because it

MAKE THEM THINK... ...WHAT...YOU...WANT...THEM...TO...THINK..... AND...THEY'LL MAKE YOU RICH

LAST summer, in the locker room, did you hear the nineteenth holers state their opinions and prejudices?

It's a good place to listen.

In the long time that it takes to walk from the 18th and smile and sit and wait a bit and get it and feel better and take a shower and chat and drum and go, you can hear them state their OPINIONS in positive numbers.



If you'd listened, you could have heard them "tell the world" their belief and their opinions concerning . . . shoes or democrats; golf balls, lockers or sweaters; hot water heaters, soaps, paints, maps or borders; air travel or cheese or beers or crackers . . . like they'd drum on kettle drums.

In most cases, they thought as a few alert manufacturers wanted them to think. Good and persistent advertising had formed their opinions. Because of good and persistent advertising these men had bought and used. Because of good and persistent advertising they believed in what they'd bought and they defended their choice and opinions valiantly against all comers.

The locker room is a cross-section of the male world. The kitchen is a cross-section of the feminine world. The opinions that sound in both are opinions made in the sales offices of the world.

People BUY when they BELIEVE.

Make them BELIEVE and they'll make you rich.

The greatest asset you have is their interest in magazines, in radio and in newspapers. Your great pri-

vilage is that you can place your advertising in such media. With such allies, you can beat back the misunderstanding, the doubt, the antagonism that exist today. You can make people know what you have for sale, make them understand what it can do for them, make them BELIEVE in you and in all you do and say and sell.

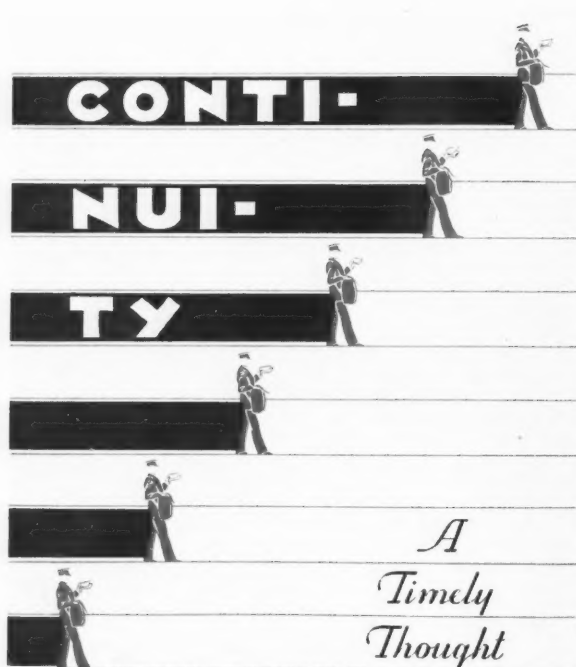
Use CRITCHFIELD advertising!

Help us to make yours the sincerest, the clearest, the stubbornest, the smartest, the scrappiest, the most interesting advertising in the book.

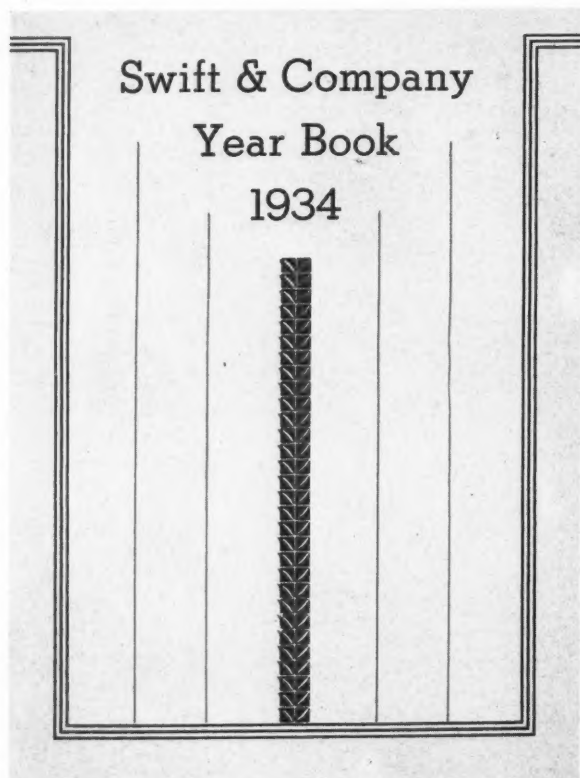
Then you'll change opinions . . . then they'll think as you want them to think . . . then they'll . . . they'll . . . make . . . you . . . rich.

**CRITCHFIELD
& COMPANY**
advertising
CHICAGO

The black front page at left leads the recipient right into reading the friendly, intelligent text of this Critchfield folder advertising the firm's services. In effective contrast with the black of the front, the smart, suave use of white space here is notable. Text will interest printers; it is their story.



Printed in black and a reddish-orange on green cover stock, this catalog cover issued by the Carpenter Paper Company, Grand Rapids, Michigan, "flows" along in a manner which makes the title extremely fitting. The original design is 8½ by 11 inches. It is excellent, sane modernism



Type in blue, borders and decoration in blue and silver on pebbled buff stock give this yearbook brochure cover a dignified, striking appearance

has display punch, a quality too infrequently observed in commercial forms. Your type doesn't whisper when an emphatic expression is justified or warranted. The letterhead for the Washington Printing and Binding Company is a case in point. Many would say the type used for the name is too large, but those who do would be forgetting the type is not bold. The form of the letter, the sans-serif Kabel, makes it suitable for the squared arrangement. To us, all that seems required to make it a gem is to space the lines of the major group farther apart. While two points are enough to add between the main lines, the address, between the rules in light color, is even more congested. The company's business card, imprinted with your name, is strikingly arranged off-center. As before, the only fly in the ointment is crowding of lines. Better work is confined to occasional pieces, uniformly excellent.

S. C. TOOF AND COMPANY, Memphis, Tennessee.—Amid the welter of ordinary and below-par printing we see on every hand—outside, of course, of the work sent here, which is, for the most part, above average—it is a satisfaction to go over a collection of such uniformly high-grade printing as yours. While the purely mechanical factors (such as presswork, makeup, spacing, and so on) are executed in the most approved manner, we are impressed most by the distinctive and striking character of the work. It is not haphazard, but gives the effect of having been thought out. Proof of this is the unusual letterhead, on lower left-hand corner of which there is a die-cut flap which, folded over, gives the impression of a folder attached to the letterhead, although it is a

combination folder and letterhead, one piece of paper. The heading design, at the top of the sheet, is one of the most striking and unusual we have recently seen. It is printed in black and a deep olive-brown, an unusual but an excellent combination, whereas the folder front, in lower left-hand corner, is printed from a reverse plate, giving the effect of type in white against blue, set off by a striking scroll in olive-brown.

GRIMES - JOYCE PRINTING COMPANY, Kansas City, Missouri.—The "Demonstration of Printing" is one of the half-dozen best printers' advertising pieces we have recently received. With the reverse-color bands at top and bottom in an attractive and snappy blue, the front is striking. We believe, however, the two lines of italic printed in black between these could be spaced farther apart to advantage and regret their arrangement was not such as to create better balance, although, frankly, the effect is not bad. Since the second line of this lettering is to one side of center, flush with the longer one above, the group of sans-serif below should be to the right to counter-balance. Any design having part centered and part off-center is inconsistent. Contrast of width in the lettering of the lower band, shown in reverse, is a fault that should have been avoided. You did a good job printing the halftones of the inner spread on the rough paper, the river view being particularly good. The portrait of the President is not just the right kind of picture for such a demonstration. In fact, the rough-paper finish is detrimental where, as on the face, the picture is not defined in strong contrast and for most part highlights. While it is hardly within the scope of this department



Front of striking announcement, spread of which is shown on the facing page. Use of huge numeral in color gives an illustration effect to the piece



PHILIP P. MANN

Howard N. King designed this sanely modern card, which is sure to interest prospects

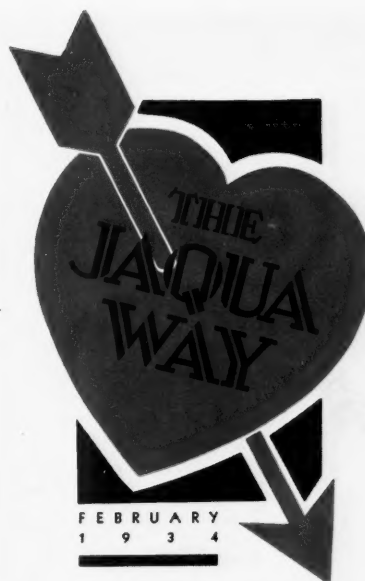
to evaluate anything but esthetic and mechanical features, we like the copy exceptionally well. It seems convincing.

WOODHAVEN PRINTING COMPANY, of Coraopolis, Pennsylvania.—There is hardly enough difference in the handling of the two Bridgewater invoices to shake a stick at. Since decidedly inharmonious types, Copperplate Gothic and Goudy Bold, are used in them, neither is anything to become enraptured with. Were the entire form in either case set in one or the other, decided improvement would result. Our preference would be for the Goudy. Copperplate, a letter designed to imitate something it doesn't begin to imitate, unless well thermographed, that is copperplate-engraved work, is crude, ugly, and out of date. Setting such lines as "Sold to," "Invoice No.," and so on, in a larger size in the reset is detrimental, we believe, to appearance because of the suggestion of crowding, without serving any practical purpose. The type in Number 1 is large enough. On the other hand, we believe the address in caps on the reset is an improvement. In Number 1, the line is a bit too inconspicuous, certainly not in proportion to the name. There is far too much space between words in both, particularly the largest line in Goudy. There is double the amount there should be in that line. Mixing type of regular proportions, the Goudy Bold, with the fat Cheltenham Bold Extended on the Crescent invoice is bad business, and we direct your attention to the fact that the type at the top appears suffocatingly crowded. Don't mix types, at least different

families, particularly in stationery work such as the specimens you sent.

NEWARK PRINTING COMPANY, of Newark, New Jersey.—The title of your giant folder "Direct Advertising Appeal," featured by a large illustration of an oriental juggler in full color, is very striking. Certainly it commanded attention, and, too, carried the reader inside. Presswork is excellent. We do not endorse the type and lettering combination on the inside or believe it represents high-grade typography. The body is the light of one of the new Egyptian types, with most of the display in the bold of the same. The rub is with the two hand-lettered lines. These are in a free and delicate, also shaded, script, such as would be par excellence as a combination with almost any of the standard light-faced romans. It is anything, however, but a good companion for the monotone, mechanical Egyptian. Again, and despite the fact that the heading, of several lines, on Page 2 is so widely spaced, the whole effect is crowded, due to the actual crowding of lines all through Page 3, and the narrow margins around both pages. Margins should be proportionate to the page. Margins large enough for a 6 by 9-inch page, for example, do not suffice for a 9 by 12-inch page. In view of the delicacy of the lines of lettering, the orange used for printing them, also for second color, is entirely too weak. These lines fall measurably back of the type matter printed in black. All printing in two-color work should appear equidistant from the eye. This is covered in Faber Birren's article in the April issue.

PRINTING DEPARTMENT, MCKINLEY HIGH SCHOOL, Canton, Ohio.—In so far as concerns the feature you indicate should be ingrained in pupils, structural simplicity, "Helping Your School," a card entered in the National Association Contest by George Williams, is commendable. There is, however, *simplicity*, and there is *severity*; there is also what is best expressed by the term "drab." A design may be utterly simple, clear as daylight, yet have punch and character. To achieve the punch, major display should be definitely larger than body and minor display. Here the most serious fault with Williams' entry is to be pointed out, the



Valentine motif in cover design of house-organ of the Jaqua Company, Grand Rapids, Michigan. The heart is used to key selling copy to the season



The Inland Press

Chicago, Illinois HAYmarket 8000
328 South Jefferson Street
RUSSELL T. SANFORD

Russell T. Sanford designed this business card; it calls to mind our last year's prize letterhead and shows ideas may be gleaned in many places

PURPOSE

The success of the First Annual Exhibition of Chicago Artists held by the Art Directors Club of Chicago at Marshall Field & Company in February 1933 which, by impartial estimate, attracted ten thousand visitors, confirmed the belief of the Club that the advertisers and advertising executives of Chicago are vitally interested in the work of Chicago artists and designers. The Art Director serves as the point of contact and interpretation between the advertiser and the artist and this annual exhibition is a larger expression of this function. The purposes of the Club are: first, to stimulate artists to recognize the genuine possibilities for creative expression in art for advertising and industry; second, to demonstrate to Chicago business executives the existence of a wealth of art talent available for commercial purposes in Chicago and vicinity. We are confident that this Second Annual Exhibition of Chicago Artists will be an even more satisfying expression of the purposes of this Club than the first exhibition which was so well received.

The Club wishes to acknowledge its gratitude to the School of Industrial Art of the Art Institute of Chicago for its kind invitation to use Blackstone Hall for the Second Annual Exhibition of Chicago Artists. This Hall, which has housed many notable exhibits of American and European industrial art, provides ideal conditions for hanging and viewing all exhibits. Visiting hours are nine to four-thirty.

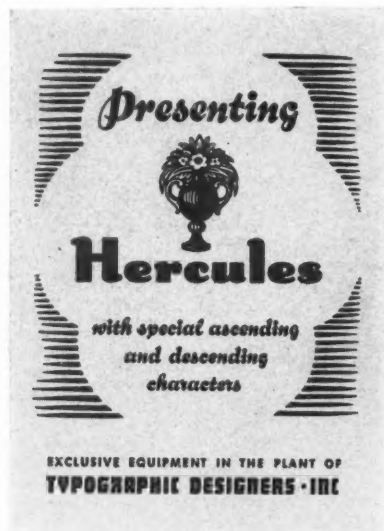
ADVERTISING ART SPONSORED BY
THE ART DIRECTORS CLUB OF CHICAGO
BLACKSTONE HALL·THE ART INSTITUTE
OF CHICAGO FEBRUARY 15 TO 28, 1934

Spread of French folder announcing a Chicago art exhibition. It features an interesting breakup for color and an effective distribution of type masses and white space. Modern in the best sense of the word, it has a live and sparkling appearance. The front of the folder is on facing page



Cover of souvenir program booklet, spiral-wire bound, prepared by the York Craftsmen Club by Howard N. King. The photo is by Harnish Engravers, who covered a cheese box with black crepe paper as a base, using mailing tubes as the pillars. The letters are "dime store" wooden ones. The Craftsmen's emblem and figures were drawn on beaver board and then cut out. Black and red on silver-speckled white paper, it has the distinction regularly found in Howard King's work

head in caps, of the same type used for body, only a size larger, being relatively too small. The form is not improved in appearance by arranging the lines of the separate paragraphs in pyramid form. The form is all right when there is just one group, as in a subhead. When four appear together, as here, the effect is bad, especially when set close as they are, also when the taper is irregular. With so much space, relatively, at the bottom, it is unfortunate more was not introduced below the head and between the paragraphs, in the latter respect because of the pyramiding of the groups. Finally, when a second color is used, it should be of sufficient contrast to give a two-color effect. Because the rose ornament blends right into the stock, that is not true here. If the ornament were large a dull color might, possibly would, be justified, but the ornament is relatively small, hence requires a more lively, pronounced color.



Introduction of a new type face in a specimen showing issued by New York City trade plant

The Fifth Annual Christmas Party

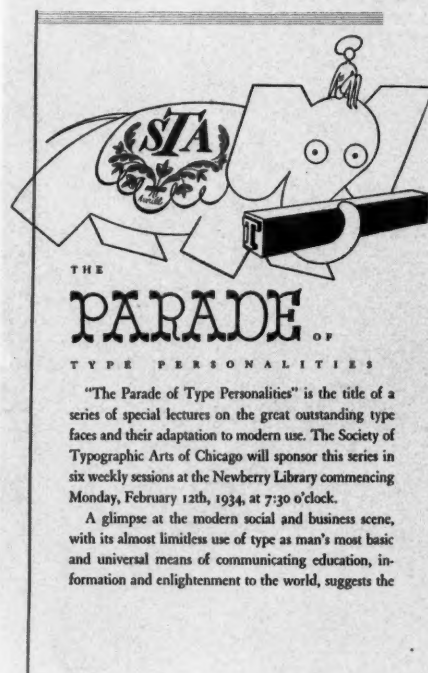
THE YORK CRAFTSMEN CLUB

THE SMALLWOOD PRESS, Denver.—We would like the booklet demonstrating your ability on varying kinds of work better if it were not for the hand-drawn name design on the cover. It is crudely drawn, and suggests a cloistered type of hand shop doing little work, rather than an up-and-going commercial-printing plant. It is not suitable for the cover, first, because it is too small for the page, and secondly, because its proportions vary from those of the page, being decidedly oblong, whereas the page is narrower than deep. With even a light-rule page border, to give form and body, and the name panel placed toward the top of this, and the address near the bottom, and larger, there would be an infinitely better effect. The foreword panel would be decent enough were it not for the fact that the initial "F" is awkward. If the text were moved to the right, so the lower part of swash F could descend downward along the left of the body, the effect would be greatly improved. With the type moved to the right, better balance would result, for, with it centered and the large F on the left, the design appears heavy. Ornaments thrown in to fill space are unattractive; and the space would be better left open. The combination of heavy "gothic" and Cloister old style on the "Taxidermy Supplies" page is bad, especially so since type is so large and the page crowded. As a matter of fact, presswork is the best feature; indeed, it convinces the writer that with poor typography the best presswork in the world goes for naught, although, with good type work, presswork quality is not carefully regarded.

THE METROPOLITAN PRESS, of Seattle.—The crowding of lines is the main fault with your work. Consider your "proof" envelope, in which the lines of text should be opened up with at least two-point leads. Any bold type is improved when lines are spaced farther apart than light-face requires. Too, there is not enough space between the two words of the name printed in red, or

above and below the address. The arrangement, however, is very good. A distinctive effect in the display and ornamentation characterizes a greater part of the specimens; the business card for the Pacific Music Company, for instance, being quite smart, colorful, and striking in its modern creation. We believe the effect would be better, however, if the address with the telephone were higher, so the line "Messrs. Miller and MacDonald" would not be so crowded, also if the line "Where Optimism Abounds" were dropped and possibly moved to the right a bit. It crowds the name closely. Now we get to other faults in some of your work: mixture of different faces and over-display. This is indicated by the inner spread of the College Club "Merry Christmas" announcement. You must beware when copy is of such nature that almost everything might be displayed with some justification. "All display is no display." The best work results when a few items are emphasized and these made outstandingly prominent. As a rule, too, it is wise to stick to one series in individual jobs. At least, avoid combining faces that are inharmonious. One of your most interesting items is the notehead arrangement of Frande Distributors. It is really a knockout, and if printed in a delicate color, maybe on stock tinted in the same hue, it would be even better. The nature of the modern design suggests colored ink rather than black. Probably the most interesting item is the fine eight-page folder, "My Christmas Shopping List," printed on one side in red ink and on the other side in green. With wide bands at ends of the sheet, also at several folds, the effect on the front, folded, is of a green band and a red band and then a green band. Obviously the folding is not to the corners but to the edges of the bands each time. The presswork on all the items is of an excellent quality.

THE ACADEMY PRESS, of Maitland, Florida.—Your direct advertising has the advantage of distinction and a lively effect. We mean no one will look upon it as ordinary or commonplace,



Clever and amusing front of French folder announcing the Society of Typographic Arts new series of lectures

THE INLAND PRINTER for March, 1934



WE DO OUR PART . . .



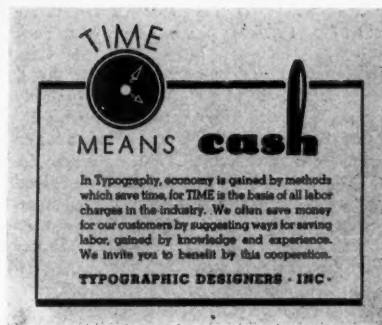
OUR PART is to handle type with taste but never to forget that advertising must sell goods.
OUR PART is to follow instructions but never to overlook an opportunity to make a good job better.
OUR PART is to keep our promises to deliver your work on time but never to sacrifice quality to speed.

FOR THE NRA AND FOR THE AAAA
 KURT H. VOLK, INC. Typography 228 East 45th Street, New York, N. Y.

A debutante or a coed would describe the design and layout of these pages as "smooth." The pages are the front and text portions of an announcement by Kurt H. Volk, Incorporated, to feature N.R.A. membership. The layout is as modern as the principles behind the recovery act

nor overlook it. The cover of the "Facts" booklet is interesting in design, though we regret "Facts" is not centered between the curved rules above and below it. The gold is applied sloppily, the impression not being clear or sharp. The title page would be better if "The Academy Press" were larger, and the bracket at the left omitted. A point against this page is lack of harmony between the types. If one is to use another type face with Parsons, which is entirely unlike any other, the other must be monotone, like Bookman, rather than contrasty, like the one you used. One of Parsons' qualities is its monotone character. Why, in the same design, do you begin words like "Academy" with a cap and start the town and state names with lower-case letters? On the inside, or third page, the same

unpleasing contrast in types is evident, and spacing between words in some lines is too wide. However, aside from the hyphens in the last two lines of the text, the main fault is that the ornament is too pronounced in relation to the type. But the folder—which, with the one-inch flap down, reads "What is Action?" and, with this raised, "Business is Action?"—is a tricky piece and ought to create interest. Rules descending from three periods, used as ornaments, effectively suggest speed, but in our own opinion the rules following the word "Business" and preceding the word "Action" are too pronounced and, while making the piece colorful, of course, tend to detract from the type. Rules in orange on the inner spread stand out too much in relation to the type used, a delicate, light-face letter



Specimen lines of the Hercules type shown in a Typographic Designers display of specimens

printed in a pale blue. Too, we do not understand why you did not use a somewhat larger or bolder type for the signature, which is too weak in relation to the text. Spacing between words in some lines of text is entirely too wide. The other blotter, "If Your Business is Slack," has too many points of eye appeal, due to the scattered arrangement as well as to the changes in size and style of type, on the whole, too frequent and abrupt. There is twice as much space or more between words as between the lines in the heading "If Your Business is Slack," when it should have more space between lines than between words.

J. K. MORLEY, of Chicago.—We have enjoyed examining your specimens of advertising; in fact, have been reading your sparkling house magazine, *Tips and Topics*, with interest for some time. Not only is content spicy, but makeup is consistent, and there is no indication of striking makeup being achieved at the cost of clarity. In the issue for March, however, the bands at the top are not uniformly "bled." Improvement would also result from better spacing, especially around heads. Consider the heading on the first text page of March: spacing above and below "Three Billion Dollars" is entirely too close, especially above. In view of the scattered arrangement of the units of the masthead, and also the

need for an immediate inventory of the vast typographic resources now at hand.

The Society's "Parade of Type Personalities" will be a proud, but not too flashy, display of our modern type treasures. *What the types are, where they came from, wherein consists their special beauty and personality* are subjects which will be professionally covered in six discussions of the outstanding groups of type faces. But the all important question—HOW TO USE THEM IN MODERN ADVERTISING, PUBLICITY AND PRINTING—will receive the lion's share of emphasis and exposition.

"The Parade of Type Personalities" will also be a parade of typographic experts, men of highest standing in the graphic arts, who will give the lectures.

Speakers:

Feb. 12th WILLIAM A. KITTREDGE

Director Art, Design and Typography, R. R. Donnelley & Sons
 "SOURCES OF TYPE BEAUTY"

Feb. 19th OTTO M. FORKERT

Director Design and Typography, Canoe Press.
 "THE GRAPHIC RENAISSANCE"

Feb. 26th E. WILLIS JONES

Art Director, Needham, Lons & Borby
 "AGENCY TYPOGRAPHY"

Mar. 5th R. HUNTER MIDDLETON

Type Designer and Director of Type Face Design
 Department, Ludlow Typograph Co.
 "THE TYPE DESIGNER"

Mar. 12th JOHN A. LYONS

Mergenthaler Linotype Co.
 "NEWSPAPER FACES"

Mar. 19th J. L. FRAZIER

Editor, Inland Printer
 "THE TYPE FACE SCOREBOARD"

The relation of the different type personalities to the special requirements of printing, commercial literature, book making, publishing, national advertising, and direct mail will be discussed by the above speakers, the most competent men in their particular fields in America.

Spread of the striking, attractive folder issued by the Society of Typographic Arts to introduce the speakers in its current series of educational lectures. The border is red, the type in black, in the best modern manner

head crowding, the upper part has a complex, disturbing appearance. Now, consider Page 9: Its appearance would also be greatly improved through more variation in the length of lines in the head, especially if the first were full width of the page. With the page increasing in width from top to bottom, an effect of poor balance is evident. Here again more daylight would help, particularly in the subhead and lines following the author's name and connection. If we would say one thing about the get-up of this paper, which would in a nutshell express what it causes us to think first, it would be that the conception of makeup is excellent, but the printer has done considerable damage in his spacing. In some cases, too, as witness the third line of the subhead on Page 37, spacing between words is entirely too wide. One of the best pages is 38. If you will compare this with one where headlines are too crowded, you will see what we are getting at. The printer did not do as good a job, in composition at least, on this issue as in some others, the February issue discloses fewer places where adverse criticism is demanded. One of the best and most striking pieces is the folder "Jack Pot." While we would ordinarily say the color effect is too bizarre, we feel, considering that it is used to advertise slot machines, it is perfectly all right. We refer to the folder, "First Again." One of the most effective title pages for a folder we have ever seen is that entitled "There are Two Good Reasons Why," on which an upheld hand, with three fingers outstretched, each pointing to a different reason, dominates the page. As a matter of fact, the most original or effective work you have sent us is on these folders, although your letterhead strikes us as being remarkably effective.

O. G. RIECK, of Milwaukee.—Thanks for the peek at those examples of printing done at the Evening Wisconsin Printing Company twenty-eight years ago. This reviewer is especially interested because about that time he first began to interest himself in an effort to do much better-than-ordinary composition out in Kansas. In the fly-leaf of the type-specimen book, a style of work then prevalent is recognized. C. R. Beran, then with Smith-Brooks at Denver, but now of Los Angeles, excelled at it. Reference is particularly to the rule paneling, but it is not, however, the more-extravagant style prevalent in the 1880's, commonly referred to as rule bending. The Beran style was more reserved by far and did not involve bending of rules. If the writer did not know the source of this page, it is possible that it might be considered Beran's work. Other top-notch typographers of the time, whose work was an inspiration and on whom the writer often relied for suggestions, were the late Lennis Brannon, of Talladega, Alabama; Edward W. Stutes, of Spokane, Washington; C. R. Melton, of Dallas, Texas, now of Los Angeles; and Hal Marchbanks. Beran used rule and ornament to a greater extent than the others, and Marchbanks employed them least of all. The work of Marchbanks has changed little; it represented the quintessence of conservatism at that time and, while influenced by vogue in recent years, he has not wandered far afield of his original manner. While the writer admired Beran's ingeniousness, patience probably was lacking, for his work was probably influenced more by that of Marchbanks and Melton than of the others. A few years ago, Melton, in Los Angeles, "went modernistic" with a vengeance and engaged in duels by letter with his old pupil, who didn't quit admiring him however. Like old books, old friends, you know. There were great printers, as John Nolf of THE INLAND PRINTER would say, "in the days that wuz." Some day, soon, we shall show examples of their craftsmanship.

TYPOGRAPHIC SCOREBOARD

March, 1934

Subject: Vogue

109 advertisements, one-quarter page and larger

Issues for February 1 and 15

Type Faces Employed

Bodoni	37
Regular (M*), 14; Book (T**), 18; Bold (M), 5	
Futura (M)	15
Regular, 7; Light, 8	
Garamond (T)	13
Old Style, 9; Bold, 4	
Vogue (M)	11
Regular, 8; Light, 3	
Caslon (T)	7
Old Style, 6; Bold, 1	
Bernhard Roman (M)	3
Light, 1; Bold, 2	
Eve Light (M)	3
Mono Cochin (M)	3
Weiss Roman (T)	3
Cloister Old Style (T)	3
Century (T)	2
Kennerley (T)	2
Bookman (T)	1
Italian Old Style (T)	1
Kabel Light (M)	1
Nicolas Cochin (M)	1
Typewriter (T)	1

*M—Modernistic; **T—Traditional

Ads set in modernistic faces	69
Ads set in traditional faces	38

Two advertisements are not included in the above tabulation for the reason that they are hand lettered. One is traditional and the other is modern in character. Affecting the score, of course, is the fact that the display of sixteen advertisements credited above to traditional types appeared in faces of mod-

ern or modernistic character. On the other hand, traditional display was used over body in modern in only four advertisements. Thus, if display rather than text typography governed the scoring, it would be Modern, 81; Traditional, 26.

Weight of Type

Ads set in light-face	60
Ads set in bold-face	42
Ads set in medium-face	5

Style of Layout

Conventional	72
Moderately modernistic	21
Pronouncedly modernistic	16

Illustration

Conventional	58
Moderately modernistic	37
Pronouncedly modernistic	11


There were no illustrations in three of the advertisements.

General Effect

(all-inclusive)

Conventional	32
Moderately modernistic	56
Pronouncedly modernistic	21


Compare the Scoreboard with results of a questionnaire sent by *Class* to fifty industrial advertisers. Kabel was the choice of eleven; Bodoni and Futura each drew seven; Garamond, six; Caslon, five; Girder, four; Bookman, three; Vogue, two. Other types drew one preference or even none, and Cheltenham appears to be forgotten.



"LINCOLN"

Lincoln is the finest car you can buy. It is the only car that is built to last. It is the only car that is built to give you the most pleasure and the most protection. It is the only car that is built to give you the most comfort and the most convenience. It is the only car that is built to give you the most safety and the most security. It is the only car that is built to give you the most peace and the most quiet. It is the only car that is built to give you the most freedom and the most independence. It is the only car that is built to give you the most power and the most strength. It is the only car that is built to give you the most speed and the most agility. It is the only car that is built to give you the most grace and the most elegance. It is the only car that is built to give you the most beauty and the most charm. It is the only car that is built to give you the most love and the most affection. It is the only car that is built to give you the most happiness and the most joy. It is the only car that is built to give you the most life and the most meaning. It is the only car that is built to give you the most fulfillment and the most satisfaction. It is the only car that is built to give you the most peace and the most quiet. It is the only car that is built to give you the most freedom and the most independence. It is the only car that is built to give you the most power and the most strength. It is the only car that is built to give you the most speed and the most agility. It is the only car that is built to give you the most grace and the most elegance. It is the only car that is built to give you the most beauty and the most charm. It is the only car that is built to give you the most love and the most affection. It is the only car that is built to give you the most happiness and the most joy. It is the only car that is built to give you the most life and the most meaning. It is the only car that is built to give you the most fulfillment and the most satisfaction.

Only you and the Apes catch cold!



the safe antiseptic LISTERINE with the pleasant taste

Scorekeeper considers these to be the best modern and conventional page advertisements in the two issues of "Vogue" considered in this analysis. It is understood, of course, that physical features alone are contemplated—not copy—and that, although one advertisement is in color, color is disregarded in the selection. Nor has the product any bearing on the choice

Cuts Composition On Mortise Jobs

By FREDERICK H. BARTZ

THE SCIENCE of undercutting gives the house which uses it the ability of locking a job absolutely square on the first try. Undercutting is the placing of square spacing material in the form, under the position to be occupied by the cuts, so that type can be made up perfectly square. No mortising, no fitting of type into uneven holes. The cut is fitted to the type, and much more easily, rather than the type being fitted to the cut.

Even though the ad has circles, rules, ornaments, borders, floating hexagons, and wavy lines in it, the type will fit into the areas specified for it and lockup the first time; an absolutely square job, which the client approves because of its neat appearance and low production cost.

It gives the compositor the ability to set type on a constantly visible, square basis. This saves more time, as there is no "fussing around."

The client saves 20 per cent of the original plate cost, because he is required to furnish an unmounted plate only. In addition, he does not spend one dime for mortising holes into a mounted plate. This is a saving of about sixty-five cents for each inside mortise, in Chicago.

Some houses prefer to patch electros of the type in a plate. This method is entirely eliminated by the undercutting system, and saves cost of making the patches, and the time it takes to make a last-minute change on a patch, and all the time charges for applying the patches before an electro is made from the combination of plate and patches.

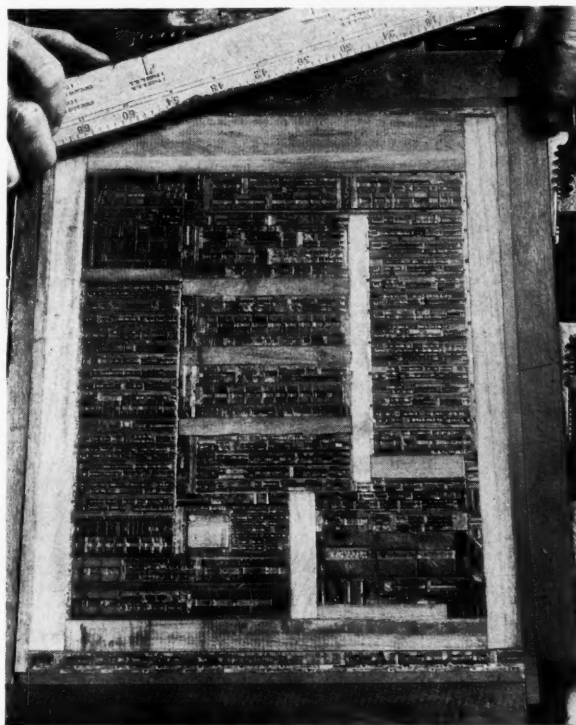
A badly rushed electrotypist appreciates this system because, when he gets the final locked-up type form from the advertising typographer, and takes the form off the wax mold, it comes off clean. A job in which the type is dropped into the holes mortised for it, invariably leaves from one to umpteen pieces of type sticking to the wax mold. These

Advertisement at right was set and made up as straight matter, wood strips and pieces, zinc-block height, also high quads being placed where lines of cut appear. Mortises and circles are forgotten. For plating, the cut is then tacked in position as required on wood strips of border

must be carefully removed before he can start making the copper electrotype shell.

The client feels the effect of this system when he gets the bills for the total mechanical cost of his advertising, and finds that they are about 25 per cent less. The workmanship and the final appearance of the ads are top-flight.

Under the system of mortising and dropping the type in, seldom is the job locked up square, seldom do straight rules



Back of type form before the unmounted cut is put into place. Note quads and strips of wood locked up in form for mounting the plate. Compare it with the paneling of finished ad, for which zinc was made, as shown above, and you will readily see the time saved by this makeup

ARMOUR'S STAR HAM Whole or half shank end... LB. 14c Ground Ham Loaf Meat No. 17c Center Slice No. 25c Butt End No. 18c	SUGAR SUNNY CANE 26c FLOUR CERSOTA-Free 99c delivery-60¢, no. 100
BUTTER No. 27c Butter No. 27c Eggs... 28c Miracle Whip... 19c Wheat Cereal... 22c Peaches... 22c Royal Gelatin Dessert... 18c Fruit... 18c Royal Gelatin Dessert... 18c Fruit... 18c Chocolate Ring... 18c Wheat Thins... 27c	POT ROAST... 16c RIB LAMB CHOPS... 27c COOKED SALAMI... 21c Pork Sausage Meat... 13c
BABY STUART APPLESAUCE Convenience-pack ready to serve 2 1/2 25c	BABY STUART ASPARAGUS Cut Green Tender Snacks 2 1/2 35c
BABY STUART CORN Sweet and tender... 2 1/2 25c BISQUICK For economical cooking... 12-oz. package 32c	BABY STUART GRAPE NUTS For economical cooking... 12-oz. package 16c
SUPER-SERVICE STORES Due to fluctuating market conditions, prices on the above items are subject to change without notice, especially on fresh fruits and vegetables, and fresh meats.	

on the original plate remain so after the lockup. This applies doubly on ads which have circles, floating circles, and eccentric boxes and rules as an integral part of an advertisement, like the one shown.

It is obvious also, with cost an ever-important factor in soliciting and holding the business at a profit, that this is a distinct benefit to the typographer. Not only do the advertising typographers benefit, but so does every printer. Jobs that are locked up square and are right should not have workups on the press, at least not to the extent of less-carefully prepared forms. Too, the speedier makeup time this system makes possible can result in reducing the costs to a point where a salable price can be offered, since extra time for mortises and fitting is not needed.

There is nothing new about high-quad work. It was started possibly twenty-five years ago by Jacquim Finley Ver Million, who wrote an article for THE INLAND PRINTER of that day, and found that his system was instantly accepted and widely used by progressive houses all over the country. He was employed at that time by Western Newspaper Union as foreman of its composing room, quite an extensive plant at the time.

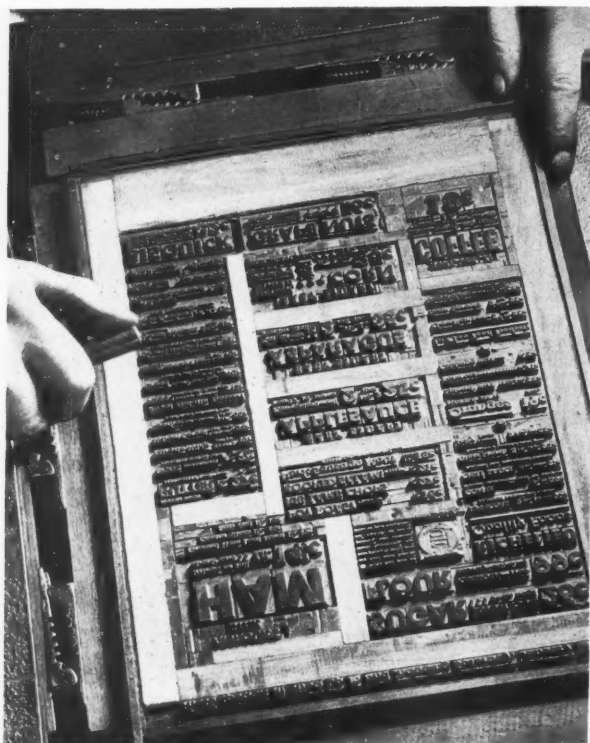
The reason for writing about it again is because of my amazement on learning that there are even yet dozens of printers—and typographers—who have never heard of this system. Those who do know it, jealously guard their knowledge, and give it to those they like or upon whom they

wish to confer some advantage. Thus some houses are able to consistently undersell competitors, and at the same time, deliver a superior product. In this enlightened era, this seems to me a misuse of selfishness.

For example, look at the attached photo of a plate, delivered to us by the Franklin Craftsmen, Chicago engravers, of a job I am discussing in this article.

This plate is unmounted, with the inside metal routed out completely, and it has about one-half inch of dead metal around the outside border. The borders,

Below is a top view of the type forms before the zinc plate is put in place. Note the square handling of type to fit circles, with no fussy justification called for to allow for unevenness of the cut mortises



drawings, signature, "out clause" on the bottom, the circles, the panels, and rules were all drawn on the original drawing, or pasted on with rubber cement. The result is an absolutely square, clean-looking plate, with no bits of white space between pieces of rule or metal, which usually show when the printer "sets" all this. The reason for the half-inch of dead metal around the outside is to keep the rule from bending.

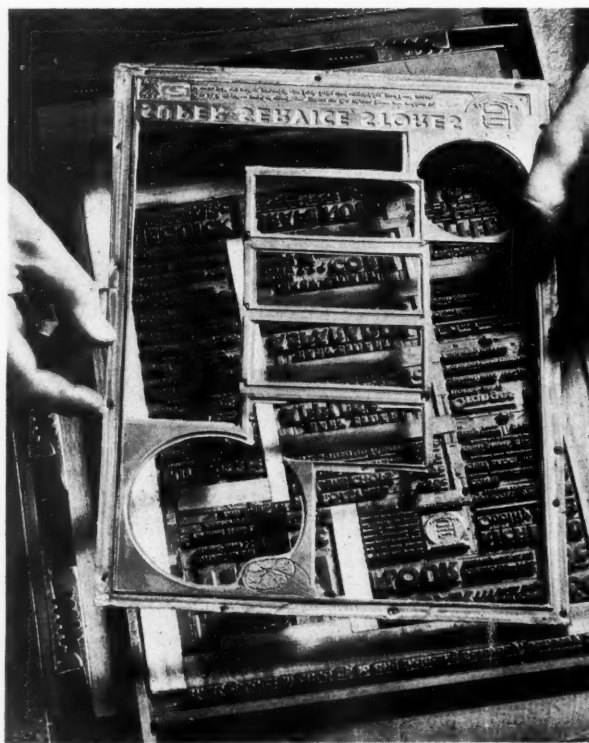
In our shop we cut pieces of wood to support each illustration, border, and line in the ad. We get the length and width of the wood by measuring from the engravers proof or plate of the ad. These pieces of wood we lay in position on the proof.

Then we tack a strip of wood on the length of the right side of the plate, which is picked up from the strips of wood in position on the proof. The other strips of wood are placed in position on our frame, and form a support for the four sides of

the ad. These pieces of wood furnish a support for the plate when we check the type. They hold the plate in place when we tie the completed form with string in order to make a first rough proof.

It allows us to make corrections or alterations quickly, by enabling us to take the plate off, and allows us to put it back on

the lockup "perfectly tight," which is the secret of a "perfectly square" lockup and a neat, good-looking ad, the cost of which is not as high as more inefficient methods now practiced in many shops which have missed—for one reason or another—this time saver, which is also a profit builder. This system has an advantage principally



Above, how zinc plate is placed on the form. The type matter and the backing of the plate are locked up square and tight. Then the zinc is put into its position, tacked to supports, and the form is finished

where the plate consists of a border, with illustrations, cross rules, and similar extensions into the body of the space.

In the May, 1932, issue of *THE INLAND PRINTER* appeared

an article on mounting cuts on quads, where the same principle would apply. It showed several illustrations of how use of quads made absolutely square lockup possible, the cuts being tacked into position, or glued on, after the type was made up.

Those who have never used this system will find it can be readily adapted to their own volume and many shops which *do* use it have undoubtedly thought up many refinements to fit their own requirements.

If you have never used it, investigate its profit possibilities.

★ ★

Praises Covers, Other Features

We find *THE INLAND PRINTER* to be a very interesting trade magazine, with its department reviews, informative articles, and colorful cover designs.—L. FAPPIANO, *Production Manager, The Wilson H. Lee Company, 301 John Street, Bridgeport, Connecticut.*

THE INLAND PRINTER for March, 1934

Time Stamp Aids Accuracy

By W. N. P. REED

Accurate costs are the law under the codes, and clock-printed time records protect you against loss and mistakes

AMONG the most remarkable developments of the new era in industry is a sales gain of 150 to 400 per cent by a small group of the manufacturers of time clocks and job-time-recording devices since March of last year.

Nine hundred new jobs have been created in the forces of the International Business Machines Corporation, while for the Endicott-Binghamton area of New York an additional expenditure of \$1,000,000 a year is indicated by press reports. This expansion has been brought about largely by the transformation of all business to function under the agreements accepted in each field, which compel the adoption of uniform cost-accounting systems.

Every print-shop executive who has installed them knows that the introduction of cost-accounting apparatus is usually accompanied by a period of passive or active resistance. Members of the force, young and old, grumble about "having to keep the books of the firm, as well as do the work out in the shop." It is a complaint as old as accounting.

When first proposed or invented, practically every modern invention was compelled for years to fight for its recognition and adoption. The commercial application of mechanical methods of accounting is meeting much the same experience met by the mechanical composition of type matter.

Recognizing all that, what shall one expect to be the reactions of the print-shop employes to modern time clocks and job-recording inventions? Even before the invention of time clocks and job-recording devices, workers objected to keeping handwritten time records on the ground the office had no right "to make bookkeepers out of them."

Print-shop workers are not "sold" on modern cost-accounting apparatus, for the same reason that operatives in other industries are not "sold" on them. Nobody takes the trouble to explain, orally or by printed circular, the efficiency and value to modern industrial and business routine and operation, of time clocks and related devices for making automatic records.

Whenever innovations of any kind are introduced, tact is essential. Usually it is the manner in which the members of a force are asked to conform to a new routine that creates antagonism, and not the performing of the act itself.

To assure coöperation and acceptance, executives should issue memoranda clearly explaining the *why* of innovations in practice and the functions of new mechanical equipment. Often, the men who direct the shop forces do not understand the workers they have to deal with and on whom they must depend for keeping the wheels going round. Workmen must be taught that time is not alone the essence of every contract, but that it is the critical factor of every job, from setting a column of type to running a train from New York to Chicago.

Each and every employee of each manufacturing establishment should be given an opportunity to become familiar with these facts:

Where these time clocks are used, each employee is his own timekeeper; *he* makes the record for the weekly or semi-monthly period of labor, and it may be all on one card, where he, as well as the bookkeepers and accountants, can see it. The card may contain space for the entry of the number of regular hours worked, with the hourly rate, the number of overtime hours worked, with the rate. All the record is there, and the employe always knows just how he stands as to attendance and pay. An indispensable prerequisite to the maximum of efficient use of mechanical recording systems is that those in the accounting and cost-finding departments know the practical side of the work from which the data they handle are derived.

The reasons given by most objectors to keeping records by the use of automatic mechanical equipment are the very arguments on which the manufacturers lay the

most stress regarding their value. The stock objection of printers to keeping records, as already stated, is that they are not bookkeepers. Truly they are not; and consequently the written reports of work they do are unsatisfactory.

In the first place, they depend largely on memory, an untrustworthy reliance especially when a great variety of work must be accounted for. As a matter of fact, most printers using time-recording and job-recording apparatus and systems do so because these obviate the necessity of every operative making daily and hourly statements of time consumed in the many and varied operations performed in a given operating period.

Most of the dissatisfaction to the use of time clocks and job-recording apparatus has its origin in the failure of the users of the equipment to understand its true function, purpose, and value as an aid to keeping costs and other records accurately and at a minimum expense.

The overhead presented by employes in the cost-finding, accounting, payroll, and



From advertisement of The Monotype Corporation Limited, London

Pencil-written time records can eat up your profits as the rat steals grain, a bit at a time, unnoticed at the moment, but costly over a period of a year

general bookkeeping departments can be kept under proper control and on a satisfactory system only when an advantage is taken of time- and labor-saving equipment. Makers of job-time recorders claim that labor costs can be most accurately determined only when the time element is controlled mechanically throughout the plant.

Attendance time clocks avoid disputes over time records, and provide an accurate, legible statement of comings and departures and the time consumed in lunch periods. This all agree to.

SATISFACTORY RESULTS IN USE OF MECHANICAL TIME RECORDERS

Require

That the human elements in printing production—the men and women concerned—be informed as to the utility and value to them of time-recording and job-recording inventions.

The fact that each employe makes and keeps his or her own record should be stressed when recorders are installed.

Not alone is time recorded, but demonstrated competency becomes a matter of automatic, self-made data. Favoritism is discouraged. The competent compel recognition by their recorded achievements.

Elemental common sense points infallibly to the conclusion that time is of the essence of every job. Without time and production records, efficient and economically equitable industrial management, which all desire and expect, is impossible.

Time-recording and job-recording are here to stay. Make the best of these systems and get the best out of them. When intelligently utilized they are truly the servants of a company's employes—not their masters.

Job-recording devices, furthermore, will measure the relative competency of employes; they save time in recording, and computations are much more quickly produced than any hand-written record would be. By thus reducing overhead, the time-recording system aids materially in conserving and increasing the amounts made available for salaries and the protection of employes in the form of company group insurance, vacations, building loans, and other mutually beneficial enterprises.

Modern time clocks require no winding or regulating, are entirely automatic. The maintenance and depreciation charges are low. They invite punctuality, which every one approves. By establishing the habit of punctuality, they increase the value to industry of the operating personnel and contribute an educational and training value.

They protect piecework pay and bonus and premium earnings, and make impossible any chiseling on the part of other departments or any changes of the record, which may easily be done when pencil and handwriting are employed to record time of arrival, departure, and time consumed on different work.

The system of using decimal fractions of an hour becomes practicable with time recording. It is more economical and also speedy in making computations than when records are kept in minutes, but such decimal-fraction computations are impossible with hand-made records.

To record the time of the receipt of copy and proofs, and dispatch of such material, a quickly produced record is indispensable to orderly production and fair allot-

ment of responsibility. In modern business, verbal instructions lead to continuous misunderstanding and trouble. Certainly, they have no proper place in the operation of a printing or publishing plant, and every major order memorandum should be time-stamped on its dispatch and receipt. The operation takes only the fraction of a second, and the record is a spur to efficiency and to the avoidance of unnecessary delays in handling the work.

Time stamps equipped with facsimile signatures constitute authentic official approval of memoranda, the preparation of which in longhand and in sufficient duplication would entail much extra labor, expense, and delay.

By the use of time-recording apparatus, records are made and handled in a neat and orderly manner, eliminating the need of carrying pencil or pen, of consulting a watch (which may or may not be correct as to time) or of interruptions to fellow workmen and shopmates to get the time, borrow pen or pencil, or possibly a knife with which to sharpen the pencil.

Under the old order of no records at all or no work data, the competent, able, and conscientious employe was not able to demonstrate his value and his superiority to the dub or slacker. Playing favorites on the part of superintendent or foreman, or favoring relatives or friends, was possible and not unusual. Opportunities for unfair discrimination are decreased when every employe establishes his title to a job by demonstrated ability and competency.

Any system and all types of equipment that help him to do these things are so

plainly in his interest that acceptance will certainly follow quickly on an understanding of the objectives sought and the facilities available for making such records.

If fingerprinting be expected, numbers are the only 100 per cent means of identification. From two to a dozen employes in the same plant may have the identical surname, with or without a variation in spelling. There are the Browns, Brownes, and Brouns; Reids, Reades, Reeds and Reads. These are the circumstances which cause endless confusion and errors when no designation beside the name is used.

Time clocks and job-recorders prevent waste of time that is purely incidental to the work in hand. The handwriting of the average man or woman is at times illegible and often incorrect as to data, especially if the details included or contained are derived from guesswork. If a pencil is used, the writing as a result of frequent handling may become blurred and uncertain as to content, or the sheet may be messed up by ink or soiled hands. Records thus made are of little value to the cost-accounting department, and therefore the operations of the entire plant may be carried on without correctly detailed information as to the cost of the great number of operations incidental to the production of printed matter. This may prove costly, as all printers know.

The presence of several clocks and job-recording devices in a composing room, a proofroom, a pressroom, or a bindery and mailing room obviates the need and discourages the habit of constant clock-watching around quitting time. In the absence of means whereby the time of day or night is in plain sight of the employes on a floor, the work forces usually start preparing for lunch or quitting time from ten to twenty minutes prior to the end of the work period. No one will openly consult a watch. So stalling and wasting time while waiting for the bell or whistle are the usual procedure in many plants.

No printing establishment or publication office can get the ultimate of value from the time-recording and job-recording equipment until the men and women of the force are fully convinced of the great value of this type of equipment and are induced to coöperate fully and willingly in its use in recording work in hand.

★ ★

Makes Good Use of All Issues

We like THE INLAND PRINTER—that's why we have it come to our desk every month. And the boys get a lot of good ideas from it. I believe, if every printer scours its advertising pages as we do, that it is the best advertising medium for the trade that could be used.—D. B. RHINESMITH, Manager, The Intelligencer Printing Company, Charles City, Iowa.

THE INLAND PRINTER for March, 1934

The PROOFROOM

By EDWARD N. TEALL

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies, however, cannot be made by mail

Periods in Mixed Display Puzzle

Your department is read with much interest by a number of the employees of this firm. The information given there has been of much help to us in deciding office problems.

When setting a line of bold, black type with large and small caps, should the periods be all of the same size, or should they vary according to the size of the letter that immediately precedes the period?—*Pennsylvania*.

One of the samples sent with the letter had a top line consisting of a name, like this: Dr. A. B. Blank O. D. The "r" in "Dr." was a small cap. The period following it was a smaller size than the four others. It did not look good. The same size of period should have been used through the line. I analyze it this way: The contrast between the larger period and a small-cap letter preceding it is less painful to the eye than the contrast between the one small period and several large ones.

A line on the other card is specially interesting. The first part of the line is a street address, in black small caps. The rest of the line is the city and state address, in larger black caps. Here the difference in comma and period sizes is less objectionable, because each part of the line can be taken as a separate unit.

The fundamental fact to be borne in mind in criticizing such composition is that the mixture of types is bad. A better choice of types would have cleared away the problem of period sizes.

Curiosity and Its Answer

Why do we say "ye editor"?—*Maine*.

We don't very much, any more. "Ye" is, so used, nothing but "the." As I understand it, "y" came to be used in place of the old character "thorn," which represented the "th" sound. The "y" was the nearest approach to that character in ordinary type. Hence, "ye."

Modern Usage Compresses Diction

In the sentence "He was appointed as Town Marshal" is not the word "as" superfluous? Why not simply say "He was appointed Town Marshal"? This use of the word "as" seems almost universal, but I think it is totally unnecessary.—*California*.

Is it indeed true that this use of "as" is almost universal? It seems to me that such

expressions appear in writing and print much more frequently without than with the "as." Whatever a survey of common usage might show, it certainly is true that omission of the "as" is not merely acceptable, but positively good. Note, however, that in expressions like "appointment as Town Marshal," there is a somewhat different "slant." Discriminate!

Literal Translations Are Bad

The example of hendiads you quoted from Webster's, "We drink from cups and gold," appears from my New Standard to be a rendering of the Latin phrase "pateris et auro." Surely you don't expect an idiom of one language, carried word for word (as near as may be) into another, to be hot. The inflections (case-endings) of the Latin words do connect them into one idea, which cannot be rendered word for word in an uninflected language. In fact, literal translation, even in modern related languages, is folly. True translation means a true rendering of the sense; so "from golden cups" is a truer translation than "from cups and from gold." It is just a little touch that cannot be brought into English by the translator without some change in the phraseology.—*Oregon*.

There seems to be a slight misunderstanding somewhere along the line. What Webster does say is that "cups of gold" is the English equivalent of the Latin phrase that translates, literally, into "cups and gold." It might be condensed still tighter: "from golden cups." But the purpose is to show how the "one by two" works—one thing expressed via two nouns instead of a noun and an adjective. Certainly in translating from one language to another literal exactness is a detriment.

★ A COPY SUGGESTION ★

Dependable

IT IS NOT OFTEN that a printer can number among its customers at the same time "Conservatives" . . . "Modernists" and "Radicals" . . . and manage to keep them all satisfied . . . there are many fashions to COURIER-BERGHOF printing creations . . . and they're all good . . . a phone call will bring a representative to your desk in jig time.



We'll known Detroit printing firm makes this copy effective on its blotter in red and black

Neatness Is a Proofroom Virtue

My boss is everlastingly talking about "neat" work, till I am tired of hearing the word. How far would you go in making neatness a test of good work in the proofroom?—*Maryland*.

Pretty far. As a general rule, neatness goes with accuracy. Some whose work is untidy may be really accurate in detection of error, but in addition to the fact that sloppy work may be taken as indicating untidiness of mind, it is true, in a practical sense, that the reader whose markings are hard to follow is always in danger of getting in his own way.

Much trouble comes from the practice, especially in newspaper shops, of giving proofs on narrow slips, with little space for markings. The reader is compelled to run his marks up the column, to save some margin for later corrections. As corrections multiply, on a "dirty" proof, it becomes necessary to cross the old connecting lines with new ones, and the result is a bewildering tangle in which the operator is in danger of getting lost.

Accuracy, neatness and speed are the first virtues of the proofreader.

Apostrophe and Capital Again

There is something to be said in behalf of the editor when he printed the heading: "Tell 'em! Sell 'em!" I believe he used the word as a mutilation of "Them," and he has correctly substituted an apostrophe for "Th" to get "'em." Your result would be proper if the original had been "Tell ThEm! Sell ThEm!" Furthermore, "'em" suggests the intended derivation from "Them" more readily than does "Em." The form should be adopted which will convey the intended meaning with the least confusion and most rapidly, despite the rules.

When "em" becomes and is used in the heading as a self-sustaining word, of course it must be capitalized. But then it would not be used with the apostrophe. The question really hinges on the meaning the editor intended the word to have, and it is more than probable that he intended it to have the meaning first suggested.

I am not a proofreader, nor do I know anything about proofreading, but I never miss reading your department, because it is interesting and stimulating.—*District of Columbia*.

We agree that the best form is the one that "gets across" most quickly and surely. The difference is simply one of taste and judgment. My answer was not based on rules; it simply expressed my own personal preference, on which I stand pat. I think the argument above is spun fine.

Helpful Books for Proofreaders

I have been working for my present employers for several years, and last month the foreman promised me a position as proofreader if I would study hard and prove to him that I was fit for the position. During my leisure hours, I have studied all the proofreader's marks, and so on, but I am only medium in English. Are there books that would help me?—*Pennsylvania*.

THE INLAND PRINTER can supply many books on English grammar, punctuation, and such subjects. Ball's "Constructive English" is good. Doctor Vizetelly's "Desk-book of Errors in English" would help as well. Fernald's "English Grammar Simplified" is an old book whose value does not lessen with the passing years. And, while rather particular, the "Manual of Style of the University of Chicago Press" may be studied to advantage in any shop. "Practical Proofreading," by Albert M. Highton, is a four-star affair. "Tip-offs for Proofreaders," by H. B. Cooper, is another title in the list that might help.

...

Interest in Work Always Improves It

I am working in the proofroom of a big newspaper that runs a weekly novel. I wish they would let one reader handle it all. It would be more interesting than to get little chunks here and there. Is this unreasonable?—*New York*.

Of course, it is customary to handle all the matter going through the newspaper shop in takes, but I too wonder if it would not be both possible and desirable to let such matter go through one desk. This, not to entertain one reader, but to get more reliable reading, through his acquaintance with the run of the story, the names of the characters, and all that. It is worth consideration at least. Or isn't it?

...

Reflects Conditions in Proofrooms

Your September department was a curious mess and mixture of tolerance (that's where I agree) and intolerance (wherever I don't). You deal with subjects of two grand classes which are loosely connected if at all—the mechanical signaling of speech (such as caps, commas, posesses, break-hyphens) and the choice of speech by a speaker or writer. If he knows what he's doing, to change him is like changing a painting or drawing after the artist has completed it. (You will believe I knew what I was doing in breaking that word "changing.")—*California*.

Every instalment of *Proofroom* is "a curious mess and mixture," because the work of the proofreader is that. The department only reflects the experience of many proofrooms and many readers of proof. This correspondent, having to break "changing" at the end of the line, made it "change-ing." Does he break "wherever" into "where-ever," as some who grope for guidance have suggested they would like to do? When the words are compounded, in almost universal usage, the first "e" is forever lost. The fact that the word breaks at the end of a line does not resolve the

compound into its original elements; if it did, the hyphen would be dropped.

The simple fact is that if every one went according to his own sweet will in such matters, every bit of print would be a chaos of different forms, there would not be any standards at all, and reading would be a hard job. I myself dislike to see all print poured into one mold of style, subjected to rules at every turn; but there must be some law and order in printing. The comparison with works of art is not a fair or logical one. "There's a difference."

...

Queries Doubling of Consonants

I have always written "combatting," "combatted." Being challenged on this, I went to Webster, confident of being upheld—and found the words given with a single "t." I cannot understand this at all.—*Tennessee*.

It is all a matter of accent. Most of us say "com-bat-ting." But the dictionary says "com-bat-ing." The same sort of a situation appears in "kidnaping," "kidnaped." Webster regards these as being accented on the first syllable. It seems to me there is, however, a sufficiently strong stress on the "nap" to justify the doubling of the "p." The newspapers like the shorter form.



Hell-Box Harry Says—

By Harold M. Bone

The ideal job to a printer is like *his* story—it repeats itself.

Letterheads are seldom *padded*, but the salesmen's expense accounts often are.

Then there was the sad plight of the poor printer who had a wife and five *starving* presses to feed.

One comp celebrated repeal so enthusiastically that next morning he saw *spots* before his *I's*.

When a feeder spoils an expensive *calendar* job, his *days* are numbered.

Machine composition is one case where you have to consume the *pig* before you can bring home the *bacon*.

Little Jack Horner would never have made a good comp; he was too fond of *pi*.

The most important thing for a composing-room foreman to *set* is a *good example* for his workmen to follow.

Just because a form is *two-faced* it doesn't necessarily mean that it leads a *double life*.

To meet demands of most "rush" jobs,
(While clients stew in agitation)
Almost requires a knowledge of
The art of prestidigitation.

Odds and Ends for the Scrapbook

From an advertisement: "Sale of men's new spring suits with 2-trousers." How can even an ad-writer get to thinking that hyphen justified? Possibly the writer has been told to say "two-trouser suits," compounding the adjective, and just mechanically uses the hyphen whenever "two" and "trouser" come together in his copy. But mechanical compounding is no good.

Newspaper English: "One of the meanest traffic menaces on the streets are those messenger youths who ride bicycles." I just can't get used to "one are."

Headline English: "County to fight court decision—Rule bank accounts tax exempt disputed." Wouldn't that make you yearn for some of those Latin inflections? The meaning is, "The rule that bank accounts are tax exempt is disputed." What headline writers are doing to the English language is something serious.

Editorial-page English: "When the NRA codes end, child labor will come back for the States, as the past have proved, are powerless to prevent it." Please—a comma after "back." Without it, "for" looks like a preposition instead of the conjunction which it really is.

And this for billboard English: "Aunt Jemima's Daddy." Obviously, the small boy is supposed to be saying, "Aunt Jemimas, Daddy."

A headline reads: "Saving society assets." It is not over an article on the saving of society assets. The article has to do with the assets of a saving-society.

Another headline says: "Japanese scouts talk of war." On the face of it, this means that somebody talks of war—and "somebody" is "Japanese scouts." Of course, the trouble is simply that "scouts" all by itself can be either a plural noun or a singular verb. The actual meaning is that a certain Japanese, hearing talk of war, "scouts" it. What a language, what a language! And there's nothing to do about it but to try, within reason, to avoid the traps of ambiguity, through painstaking selection of words and phrases.

Wrong things appear so often in print, right things begin to look queer. Here's an example for you: "Maybe the majority of Texans is no longer behind the Dean law," in *The Texas Weekly*.

Who says the language is not changing, in these restless times? Consider the word "jobless." Asked to give one word that could hardly be used as any but one part of speech, you might say "jobless" is an adjective and can't be anything else, without a wrench. Then we start speaking of "the jobless," and now we turn the word into a straight noun: "Jobless gathered in the square," "Jobless are decreasing in number," and so on. And this in text.

The PRESSROOM

Details of Halftone Makeready

I have read "Practical Hints on Presswork" and I found it a helpful book. I wonder if you can recommend some book which contains quite a bit of information on makeready, especially halftone makeready? I would like to know average makeready time on a 2 by 3 and also a 6 by 9 halftone, both with fair quantity of detail. How long to make ready a halftone, using the chalk overlay, figuring a press is inked with the special overlay ink and that the etch is ready for use? Your help will be appreciated.

A series of articles headed "Practical Makeready for Today" was printed in THE INLAND PRINTER during 1931, and you will find halftone makeready discussed in detail therein. Presuming that you are considering all new halftones, level and type high, and merely the overlay for same, a 2 by 3 can be made ready to print okay on coated paper (if you have the right ink and good rollers) on the right press in from ten to twenty minutes, and 6 by 9 in from fifteen to thirty minutes. It requires about five minutes to pull an overlay print on the special cardboard, and no longer to etch. Does this explain it?

...

Wants to Use Rubber Blankets

Are rubber blankets successfully used on cylinder presses in the production of fine printing? If not, are there any conditions of production where they would be desirable?

Rubber blankets are in common use on all grades of work up to the grade of work represented by the black- and colored halftone and process printing in the pages and covers of the popular magazines. A special rubber impression blanket is also in use to print screen plates on papers without homogeneous surface. For the finest work on coated paper, hard packing is preferred.

...

Doing Color Work on Platen Press

I would like information on doing process-color work on a large automatic platen press.

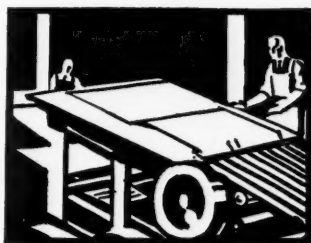
The essential requirements are not to overtax the inking capacity of the press and to use inks supplied by an inkmaker successful with process inks.

...

Workups on a Cylinder Job Press

I'm a lockup man, and we have trouble with workups on our four cylinder job presses. Can you tell me what causes—and how to eliminate the workups? While our forms are tight, some work up, and others do not.

The important essentials are good justification of all units, and that all units are



Questions on pressroom problems are solicited, and will be answered by mail if a self-addressed and stamped envelope is enclosed

By EUGENE ST. JOHN

level and type high. Look for cuts that rock, cuts that are not square, sprung chase and too-tight lockup.

After the form lifts without excessive squeeze, sound it with the fleshy part of the under side of the fist or stand the chase on edge and look for a bow in the reverse side of the form. The form and chase must be firmly seated on the bed of the press to avoid workups. You might be interested in type-high sinkers for emergency use. Paper dealers sell them.

...

Photograph Effect by Photo-gelatin

We would like to know what process of printing was used on these pictures and what equipment is necessary to do this kind of work. We think they call this example the phototone process, but have no way of making sure. Can this be done on the usual flat-bed press? How is the gilt border made?

The beautiful prints were produced by photo-gelatin process, variations of which are collotype, lichtdruck, and a trifle removed, aquatone. Work cannot be done on the flat-bed letterpress, but is done on the flat-bed lithograph press, convertible type. We are giving you the name of the manufacturer who will give you details of equipment needed.

Your own photoengraver will show you prints of the closest approximation to these prints possible by letterpress. The gilt borders were painted on the cards with a brush as in painting the borders on mourning stationery. The cards are fanned out and the two edges painted. As soon as the ink is dry, the cards are fanned out in the opposite direction and the other two edges are painted. This method is the only satisfactory way of bordering. It is not so slow as it seems, because operators in time acquire great speed.

Soft Packing Induces Excess Wear

Please examine the enclosed cards. Number 1 shows the card at the start of the run; Number 2 when half through run of 5,000. Will appreciate any information you will give us.

The wear on the ends of the form is due to the use of soft packing and a flat impression all over the form, instead of a graduated one. Next time use a sheet of celluloid or pressboard next to the tympan. Start with a light impression with the celluloid next to the platen. Just the ends of the form should print clear.

Overlay the light, hazy spots in the center with thin tissue until all parts print clear. Then transfer the celluloid from beneath the other packing to its position for the run, next to the tympan. Use a heavy bond ink on this rag ledger.

...

Runs Heavy Card on Suction Feeder

Will you kindly forward information to me in regard to a job on the Miller feeder? The problem which confronts me is a 7¼ by 9-inch card, about 170-pound weight, which the automatic feeder will not pick up as it should. The air-line and the suction shoes are perfect. The feeder is in good order and the stock is straight and smooth. After trying my best I finally had to feed the cards by hand.

The first makeshift often tried is pasting gummed paper over two of the three holes of each foot. If a B foot is used in the center, only one hole should be closed, else throw-off valve will not function properly. Sometimes a C foot in center with B feet on the ends work better than three of the C feet or B foot in the center with C feet on the ends.

The above makeshifts are used when the feet will not pick up a sheet. If the feet pick up two or more sheets, use C feet and paste thin cardboard over entire foot with an opening about 1/16 by ¼ inch in the two outer feet. The center foot should have opening of about one-quarter-inch square, necessary to allow throw-off valve to work freely. Afterward paste a narrow strip of card on the heel of each foot.

These makeshifts, originally adopted for use on the Miller feeder, are full of suggestions to operators of any suction feeder. If these makeshifts fail to secure a clean pick-up, look for (a) dirty pump, (b) a hose leak, (c) incorrect air blast adjustment, (d) stock cut with edges welded together by a dull knife, (e) dirty valves. The remedies are obvious. The sheets in the pile should all be very nearly the same size as well as rolled out and winded.

Prints Labels on Cotton-backed Satin

Have you had any articles in recent issues of THE INLAND PRINTER regarding the printing of labels on cloth, such as cotton-backed satin? Also have you had anything on the printing of these from a roll, using any equipment that might be attached to an ordinary job press?

Use hard packing and job ink to print on satin. We are sending the name of the concern that manufactures a roll-feed attachment for the platen press, which is suited to your purpose.

...

Asks Good Paste for Makeready

Can you recommend a good paste for makeready overlays? Our pressman has been using a standard paste and he says it is getting too gummy for economical use.

The leading rollermakers sell an excellent paste for makeready. If a standard paste inclines to get gummy, it is likely that it is exposed to the air too often and for too long a period before it is used up. Most of these pastes come in large cans, starting with one quart as the smallest size. If this is your trouble, try a smaller collapsible tube of makeready paste as sold by paper dealers. You squeeze out just the quantity needed, there is no waste and the paste remains in good condition longer because not exposed to the air.

...

Change Relation of Grippers to Bed

Can the speed of the cylinder of a cylinder press be changed in relation to the bed by the setting of the intermediate gear? If so, which way (up or down) decreases the speed of the cylinder? Advice will be appreciated.

You may set the cylinder ahead (changing the position of the grippers relative to the bed) but the bed and cylinder still will travel at the same speed. Turning the fly wheel ahead moves the gripper line forward, and turning the fly wheel backward moves the gripper line in the same direction, when the cylinder and intermediate gears are out of mesh.

...

Trouble With Gold and Silver Inks

We are having considerable trouble in our plant, printing gold and silver inks. The local inkmakers seem unable to make two separate batches that will give the same result. I refer to drying in particular. For example, two jobs recently done—the first worked beautifully and dried without difficulty, the other about three weeks later, run with ink from the same manufacturer, would not dry and we finally had to run a varnish on top of it. This was silver ink.

What I would like to obtain is a formula for mixing these inks ourselves—either gold or silver. Years ago we used to do this, but the ink-makers tell us they can do it better now under improved methods. This may be so, but the working and drying of them, in many cases, is most unsatisfactory.

If you could furnish us with a formula to mix our own, we would appreciate same, or

perhaps you know of some large users of gold and silver inks to whom I could write that would share their knowledge with us.

The fact that your local inks print right at times indicates that the trouble lies elsewhere. For all printing with metallic inks, which are ground in a special soft varnish, a composition roller with ample tack is required. When humidity is excessive, the roller loses its tack and cannot carry and distribute the metallic pigment as it should, but instead supplies an extraordinary quantity of varnish to the form, with a scant quantity of pigment.

The excessive quantity of the varnish promptly filters into the paper, leaving a poor coverage of pigment, which is not bound to the paper and is easily rubbed off. By some, the ink is said not to dry or that it dries slowly. It is better not to print metallic inks in damp weather unless the presses are equipped with Ideal rollers. The Ideal rollers are popular with metallic-ink printers because effective in spite of humidity. You may buy metallic powders and varnish, mixing directions on the can.

Paper Boxes and Gluing Machines

We need the following information: Is there a machine for gluing the corners of paper boxes? We are anxious to know what kind of scoring rule is best for work like sample. It looks like three- or four-point heavy face rule. If we go into this work, we will cut and score on a drum cylinder press. Any information will be appreciated, as box work is out of our line.

It is best to fit the drum cylinder press with a steel jacket. We are sending you names of suppliers of gluing machines, cutting and creasing rule, and so on, who will advise you in detail if you will submit samples to them.

...

Seeks Schools of Rotary Presswork

I would like to have you send me the names of one or two rotary press schools that one can attend for a short period of time.

There is a school of presswork in which the operation of rotary newspaper presses is taught and another wherein the operation of sheet-feed offset litho presses is demonstrated. We are sending you the addresses of these schools direct.



"In the Days That Wuz"—Prestige?

Cartoon by John T. Nolf, Printer-Artist

THE INLAND PRINTER for March, 1934

The Month's NEWS

Brief mentions of men and events associated with the printing industry are published here. Items should reach us by the tenth of the month

Pittsford, Typesetters Merge

The Ben C. Pittsford Company, Chicago's first advertising-typography house, was merged late in February with Typesetters, Incorporated. Ben Pittsford started in business in Chicago twenty years ago. One of his best customers was J. M. Bundscho, then production manager for Lord & Thomas, and later head of his own ad-setting firm in Chicago.

Pittsford's great work in advancing the cause of good typography has won him many honors and responsible positions, among them the presidency of the Open Shop Employing Printers Association for five years, chairmanship of Chicago School of Printing for eight years, and he was first president of the Advertising Typographers of America. He is a member of the board of directors of the Direct Mail Advertising Association and is also its vice-president. He was also chairman of the 1927 Chicago convention of the association, an outstanding success.

St. Louis Rotarians Study Printing

In connection with its Ben Franklin program, February 15, the Rotary Club of St. Louis got out a special issue of its *Pepper Box* in which Rotarians connected with the graphic arts wrote descriptive matter about the various processes. Full-page tint block in various colors were used on each of the issue's eight pages.

The issue was used to call attention to a talk by Gordon C. Hall, president of Graphic Arts Council, St. Louis, whose subject was "Your Relationship to the Graphic Arts."

Printer Adds 17,000 Square Feet

The increasing business being done by alert printers is resulting in much new building to provide sufficient space for expanding operations. A recent addition is the new warehouse built by the Haddon Craftsmen, adjoining the plant at Camden, New Jersey. It adds 17,000 square feet of floor space to the plant's facilities and has loading space for two freight cars and four trucks at one time. Construction is brick and steel throughout.

Ludlow Promotes Middleton

A promotion which will be hailed with delight by his many friends in the graphic arts is the elevation of R. Hunter Middleton from chief type-face designer to head of the Ludlow Typograph Company's type-face-design department, succeeding the late George O. Cromwell.

"Bob" Middleton, during the last ten years, has been responsible for the Ludlow company's designs of such standard type faces as the Ludlow Garamond, Garamond Italic, the Garamond Bold and Bold Italic, the Nicolas Jenson italics, the Bodoni True-cut and Italic, and the Tempo romans. Among his original designs which have received widespread reception among typographers and advertisers are the Stellars, Delphian, Mayfair Cursive, Umbra, and the Tempo Italic faces produced by the company.



R. HUNTER MIDDLETON

Middleton is widely known because of his valuable work as secretary of the Society of Typographic Arts and his frequent efforts to assist other endeavors to broaden the scope and capabilities of the printing industry.

Speaker-Hines Marks Fiftieth Year

Fifty years ago, William H. Speaker and Edward N. Hines hung out their brand-new, hand-painted shingle. It read: Speaker-Hines Printing Company, Everything in Printing.

Speaker died in 1922 and Hines acquired his interests. From three Gordon presses, the business has grown until it now is one of the best-equipped in the Middle West. The company is producing all forms of commercial work, and the finest color-process work.

It is especially famous for typography, and a complete assortment of the best American and European type faces is in its cases. The company has been creating and directing complete direct-mail campaigns for twenty years, and has published its house-organ continuously for the last twenty-two years. It has never failed to discount every bill in fifty years.

Officers of the company now are Edward N. Hines, president; C. S. Hines, vice-president; Frank W. Levenseller, secretary; Ralph Thomas, treasurer. All are known as leaders.

Besides furnishing the motive power of the company, Edward N. Hines is a civic leader of international fame. As the first road commissioner of Wayne County, he built the first mile of concrete highway in the world. He is still at it, although the county now has the finest system of concrete roads to be found. He also pioneered wide highways and road beautification.

He was an early convert to trade organizations and was a founder and has served both as president and board member of the Typothetae-Franklin Association of Detroit.

Equipment Code Aids Printers

The printing-equipment industry's code was signed by the President on February 3 and is now in effect. In transmitting the code to the President for approval, General Johnson called attention to Schedule A, which seeks to solve the problem of obsolete machinery.

Johnson pointed out that it strikes at the major problem of all capital-goods industries, and is of equal importance to users of machinery, since it seeks to end the demoralization of their prices through competition brought about by resale of such discarded equipment.

The terms of sale and discounts previously reported in *THE INLAND PRINTER* are included in the code and are regarded as a direct aid to printers in preventing persons of no responsibility from becoming "master printers."

Down payments must be 25 per cent, with balance paid in twenty-four equal monthly payments, bearing 6 per cent interest.

The plan to take obsolete machinery off the market is strictly voluntary on the part of owners of such equipment. No one is required to turn his excess machinery in, nor to cease dealing in it. However, each manufacturer will list his prices on his equipment and it will be a code violation for anyone to sell below those prices.

Where machines are turned in to the agency to be set up, certificates of value will be issued against them, applicable against purchase of new machines. Plans for setting up a transfer agency, for sale of such certificates, are being considered.

Funds for operation of this agency are to be obtained by stock subscription by the firms participating and which are under the equipment code. The stock is to be non-assessable.

Practically all the leading firms in the machinery field are members of the Printing Equipment Manufacturers Association.

D. M. A. A. in Boston October 7

Nine years after its last meeting in Boston, the Direct Mail Advertising Association returns there this year on October 7 for a convention. A new feature of the association's promotion and service is the routing of the exhibit "Forty-nine Ways" to a number of cities throughout the country before the convention. Meetings will be held in the Hotel Statler. The Mail Advertising Service Association will again hold its convention the first three days of the week.

An unusual, forceful convention is forecast, since it is to be built around ideas suggested by members. One urges dropping the two-hour speeches, and turning the sessions into trouble-shooting conferences. Another tells of experiences by Direct Advertising, Incorporated, of Des Moines, Iowa, which has found that two- and three-cent stamps have lost their pulling power compared with third-class postage. This firm favors a fight to extend the two-cent rate to entire states instead of communities, if it cannot be made universal.

Another tells of the need for better mailing lists to bring a higher ratio of returns, quoting examples of quantity sales by mail where the list has been "hand picked" for the product.

Express Service Is 95 Years Old

With a great many printers making shipments to points hundreds and even thousands of miles away, and in other instances ordering supplies and machine parts from equal distances, the saving in time by using express service has brought this agency into increasing popularity. The service is so closely bound up with the history of the country that many people think of it instinctively when speedy service is required.

The Railway Express Agency celebrates its ninety-fifth birthday on the fourth of March. Started by William H. Harnden, a conductor on a New England train, it grew rapidly, and there were several famous express companies prior to the World War.

The present Railway Express Agency is the modern outgrowth of Harnden's idea. Owned by the nation's principal railroads, and operating over their 225,000 miles of lines, it has offices in 23,000 cities and towns. These handle 50,000,000 shipments a year.

The Railway Express Agency uses huge quantities of printed matter, both forms and advertising, in addition to the lithographed posters which are carried on the sides of its trucks.

The Railway Express Agency, which for the past six years has been providing air-express service, announces that there will be no curtailment in this service because of the recent cancellation of air-mail contracts. The company provides a 19½-hour coast-to-coast service, and similar fast delivery to twenty-two states between. The lines cover 10,200 miles and reach 23,000 cities.

NEW EQUIPMENT FOR THE PRINTER

A BENCH MODEL Hacker block leveler is being introduced, which has a capacity of 9 by 15 inches. Called Number 3, it offers a precision machine at a moderate cost.

The work table is free-wheeling. After a preliminary spin with the hand, action of the cut-



Bench model Hacker Block Leveler described on this page. Can be equipped with pedestal

ter on the block keeps it rotating. Speed is slow and gentle pressure of the palms on the outside rings stops it. The upper ring is fixed and the lower one moves the clamps in and out.

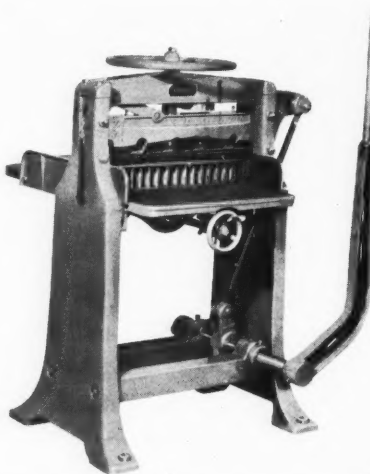
Chips and dust are drawn away and are then blown off through the bottom of it. A hole

should be cut in the bench and a sack may be fastened under it, or the chips may be allowed to fall into a box. A cast-iron floor pedestal, open at the back to handle chips, may be had as an extra if so desired.

The block leveler is offered as a means of reducing the press makeready. Blocked plates may be leveled to pull more even impressions. With the Hacker Plate Gage and the underlay equipment, the leveler makes an excellent outfit for preliminary makeready.

Further information about this Hacker Block Leveler (bench model) can be obtained of the Hacker Manufacturing Company, direct or in care of THE INLAND PRINTER.

A HAND-LEVER PAPER CUTTER of greatly improved design has been announced by Chandler & Price. The machine appears heavier and more substantial, and is streamlined for better looks. New, solid side frames support the cutting table more rigidly than former open-leaf construction, an important fact in maintaining cutter accuracy.



New Craftsman model hand-lever paper cutter, for small shops and small jobs in big shops

Other features adding to accuracy are long side plates before and behind the knife; the new back gage, which can be adjusted parallel with knife; large, hand-scraped knife-bar bearings; adjustable knife-bar gibs; new-type binder gibs, which allow for necessary take-up because of wear due to long use.

The new Craftsman 26½-inch lever cutter is also easier to operate. New-type knife-bar linkage provides greater cutting leverage, and an accurate single adjusting screw is provided for setting the knife to cut through the bottom sheet of the pile without tearing.

Binder-clamp screw is quick-acting, and ball-thrust bearing under the handwheel supports the weight of the binder. Thus it never sticks at the top and a quick spin of the wheel runs binder down on the stock. Finger grips are provided for firmer clamping.

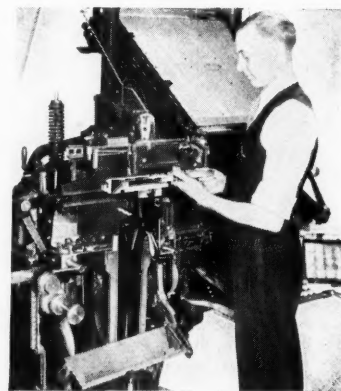
Cutting table is thirty-four inches from the floor. An accurate measuring scale is on the table in front of the knife and a traveling steel tape shows the position of the back gage.

The knife bar is hollow, of bridge-type construction, providing extra cutting strength with less exertion. The cutter operating lever is of welded steel, which provides double strength at half the weight of the former cast-iron lever.

The new design of operating lever and knife-linkage provides more convenient starting-and-

stopping position, the makers state, adding that maximum cutting leverage is obtained without excess stooping or reaching. Lever and knife are counterbalanced to aid operation and to prevent knife from falling. Full information on this new Craftsman Lever Cutter may be obtained from Chandler & Price Company, direct or in care of THE INLAND PRINTER.

KEYBOARD and hand composition have been made a practical combination on the intertype by the development of a new composing stick and unique features of design.



Showing operator using the new Intertype hand-composing stick to set large sizes

As a result of this development the facility of casting display lines, particularly in type sizes beyond the range of the keyboard, is available at a small additional cost on any intertype model equipped with the intertype automatic quadding-and-centering device.

On intertypes having this dual capacity, the first elevator head is hinged to swing out of normal position. This permits free accessibility for momentarily inserting the new composing stick, from which the operator pushes the hand-set line into the jaws. The stick is then withdrawn, the head swung back to normal, and the machine is started by pulling a special starting handle close to the elevator head.

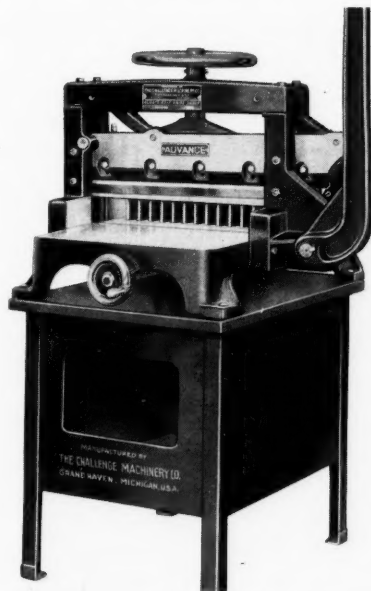
When the special or auxiliary starting handle is used, the first elevator only moves down to the casting position and back to normal rather than going through its usual full cycle of movements. Thus, hand-set lines can be removed from the elevator head after casting, even before the machine has come to rest, saving considerable time. When the machine comes to rest after casting a hand-set line, it is always restored to normal automatically, ready for keyboard composition.

Automatic justification of hand-set lines is made possible by the use of a new spaceband, similar to the ordinary one, but with the short sleeve shaped like a matrix. These spacebands assemble on the stick and slide into and out of the elevator jaws along with the matrices.

A matrix cabinet containing cases of standard layout is a part of this new composing system. New and attractive matrix faces in large sizes, up to five-eighths of an inch in height—of full body width—are now being manufactured for use with this new all-slug intertype system. Any standard line-composing machine matrices also may be used with the new device.

Full information on this new composing system may be obtained by writing the Intertype Corporation on your own letterhead, direct or in care of THE INLAND PRINTER.

SMALL PAPER CUTTERS for the shop not requiring the large power-driven cutters, and the many small jobs which would otherwise blockade large plants, are offered by Challenge Machinery Company. Two sizes are being made,



Challenge Advance Pony Lever Paper Cutter, shown on the steel stand which is optional

sixteen-inch and nineteen-inch capacity. Either can be furnished with a steel stand, which has a bin for trimmings and scrap.

However, the cutter can be mounted on a bench if that is preferred.

The new models of the Advance Pony Lever Paper Cutters round out the line made by Challenge for forty years. Accuracy, durability, and faster operation are featured. The sixteen-inch model squares paper $16\frac{1}{4}$ inches and the nineteen-inch cutter has $19\frac{1}{4}$ -inch capacity. Either machine will take a pile $2\frac{1}{8}$ inches high, making a half-inch cut if desired. The smaller machine has $10\frac{3}{4}$ inches of table space in front of the knife, while the larger has $12\frac{1}{4}$ inches.

The materials and workmanship on the pony models are equal to the Advance Lever models built in 26 $\frac{1}{2}$ - and 30 $\frac{1}{2}$ -inch sizes. The lever on these cutters is balanced for easy lowering and raising. The knife is controlled by a link motion and makes a shearing dip cut. Knife bar is guided by adjustable gibs, assuring permanent accuracy.

Accidental descent of the knife is prevented by a safety device that securely locks the knife bar, and which must be released each time before making a cut.

The knife is adjustable to take up wear and is easily removed for sharpening. Half-inch cutting sticks, with eight cutting surfaces, are an economy feature. Back gage interlocks with the clamp, and is readily squared with knife and side gages, which are provided on each side of the table, both in front and in back of the blade.

The easy-running clamp exerts even pressure across the entire pile of stock. A graduated scale is cut into the table top, both in front and back of the knife. One knife and one Challenge steel knife guard are furnished with each cutter. Full information on the new sixteen- and nineteen-inch Advance Pony Paper Cutters may be obtained from the Challenge Machinery Company, direct or in care of THE INLAND PRINTER.

SLIDE RULES are rapidly coming into use for fitting copy in composing rooms and elsewhere. The speed and ease with which calculations can be made, once the use of the slide rule is understood, have made such rules a standby of all dopers who have tried them.

R. F. Jones has prepared a set of concise, simple explanations of the use of a slide rule, together with a table showing the type factors of commonly used linotype and monotype faces. He declares that it is impossible to go wrong once the slide rule becomes familiar to the user.

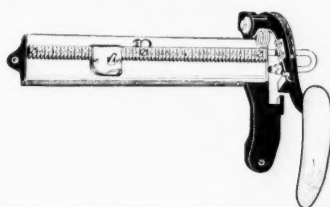
The use of the slide rule in copyfitting was discussed in THE INLAND PRINTER for September, 1932, on page 37.

Jones is offering a set consisting of a slide rule and the instructions at \$2.15 postpaid. It may be ordered through THE INLAND PRINTER.

A SMALL THING in the composing room, yet a necessary tool, is the lead-and-rule cutter. A new one being introduced after a year of development is the Handee cutter. The handle and the lever alone have been redesigned a dozen times, with a dozen test runs of castings. They are easy on the hand and have been chrome-plated so moisture and perspiration cannot affect them. Operating movement has been cut to $4\frac{1}{2}$ inches.

Bed is pressed steel, light and strong, and will survive being dropped. Gages can be set instantly with one hand. The calibrations are in large figures, located for easy reading. Gages are positive, taking half-pica positions on machine-cut racks. Gage rod turns back when it is not in use, clearing line of work. It need not be removed. It carries a micrometer head, adjustable in points, for fine work.

Lever spring is made of German music wire, guaranteed for life of the cutter.



A Handee lead-and-rule cutter, called a speedy, simple tool for composing room

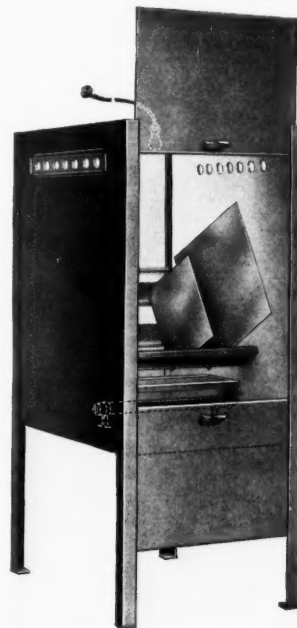
Handee cutters are made in sixty- and ninety-pica lengths. Full information may be had from the Handee Machine Company, in care of THE INLAND PRINTER.

A NEW LOW-PRICE numbering machine is the "General Purpose Typograph" being made by William A. Force and Company. Built to the same dimensions as the "Super-Force," the new model incorporates the same features, except for some mechanically unnecessary finishing. Quantity production is given as another reason for the lower price. The makers state that exhaustive tests have been made and the machine is likely to meet with great demand. Full information may be obtained from William A. Force and Company in care of THE INLAND PRINTER.

PHOTOENGRAVERS' equipment is now among products being built by the Hamilton Manufacturing Company, long noted for its wood and steel printers' furniture. The firm for many years has built special pieces for photoengravers who could not obtain the needed items elsewhere. Some of these pieces are included in the company's new catalog.

An interesting feature of the catalog is the plan or layout of a modern photoengraving plant.

It shows the proper location of every department in its relation to other departments, and of each piece of equipment in each of the departments. Considerable time and research have been



Negative-drying cabinet for photoengravers, a utility few possess

expended in development and the production of items for photoengravers, pieces of known practical value but which formerly had to be built to order by cabinet makers or carpenters. Practical men in the industry cooperated in planning the line of equipment being offered.

Included in the list are such items as strippers' tables, developing stands, negative-drying cabinets, and others. Each printer owning a photoengraving plant and all photoengravers may



Standardized strippers' table, giving better facilities to this very important part of the work

obtain a copy of this catalog by writing the Hamilton Manufacturing Company, in care of THE INLAND PRINTER.

Apprentices Feted by Craftsmen

The annual get-together of the Los Angeles Club of Printing House Craftsmen, known as Apprentices' Night, was held on February 14 at the Frank Wiggins Trade School, Los Angeles. The exhibits featured the letterheads, cover designs, and business cards from all over the world which were entered in THE INLAND PRINTER's contests last year. The Tilestone & Hollingsworth calendar also was shown.

G. B. McAlister, of the firm of Young & McAlister, spoke on "Why I Am a Printer." Apprentices then discussed "Why I Chose Printing as a Vocation." W. B. Sherwood, of the Frank Wiggins Trade School, then led a round-table discussion of printing matter.

A. L. Jobe, head of the department of printing, Frank Wiggins Trade School, was chairman of the meeting. His committee consisted of Ralph Allen, John Murray, James Hallock, Win Sherwood, John Faust, and Bob Chambers.

Inland Daily Association Meets

Meeting in Chicago during the middle of February, the Inland Daily Press Association devoted the greater part of its convention to consideration of the daily newspaper code sponsored by the American Newspaper Publishers Association, the Inland group, and others. The main speaker of the session was Donald Richberg, attorney for the N.R.A., who congratulated the publishers on their new power to work together.

Hoyt Boylan's report on the Inland association's new sales manual took on added importance, in view of the increased selling effort foreseen under code conditions. The manual, as previously reported in THE INLAND PRINTER, is designed to help newspapers put their story more efficiently before local and national advertising prospects.

The publishers were elated over the clause on freedom of the press being left in the code, although the President labeled it "surplusage" in signing the document.

Invents a New "Perfect" Type

A new type face has been patented by August Dietz, Senior, a Richmond, Virginia, printer, which he claims will materially reduce eyestrain. The inventor says most types used in modern printing strain the eyes and that his new type face is scientifically planned to avoid this. He says nature abhors a straight line and he has applied the law of nature to type.

He adds that there is much less effort on the part of the eye in distinguishing between circles and ovals than between hexagons and octagons. He also declares that a rapid succession of thick and thin lines, such as are found in most types, strain the eyes, whereas uniformity is restful.

Dietz' new type combines the principle of the curve and of equal width throughout, even the "straight" lines being curved somewhat. Details of how he intends to offer his new type face to the graphic arts are not settled yet.

Intertype Appoints H. F. Edmonds

H. F. (Bunny) Edmonds, long active in the Los Angeles Club of Printing House Craftsmen, has been named assistant manager of the Los Angeles office of the Intertype Corporation, announces E. H. Hostetler, manager of the branch. Edmonds was the secretary of the Los Angeles craftsmen for two years, then being elected its president. He also served as vice-president and president of Pacific Society of Printing House Craftsmen. He is now editor of the Los Angeles club's *Craft-O-Graf*.

Edmonds started as an apprentice on a Salt Lake City newspaper, learning editorial work as well. After the war he entered the advertising field, studying design and layout, but wanted experience in other branches of the graphic arts.



H. F. EDMONDS

Photoengraving appealed, and he had been assistant manager, in charge of sales, for a large Los Angeles photoengraving plant during the last ten years. His new connection brings him back into the actual letterpress field.

Dexter Acquires Brackett Trimmer

The Dexter Folder Company has acquired the Brackett safety trimmer, for which it has been selling agent for some years, from the Brackett Stripping Machine Company. The machines will be manufactured in the Dexter plant and sold by Dexter offices and agencies.

The Brackett safety trimmer is used for all kinds of booklet, catalog, and magazine trimming, and for cutting of labels, tablets, sales books, and so on. The machine is called especially productive on bound work which is to be printed in gangs, and on flat sheets requiring many cuts, such as labels and combination forms.

Many important improvements are reported. The machine is now equipped with automatic power gage, two multiple-spacing bars with a capacity for set-up of five jobs to each bar, automatic hold-downs, 9½-foot conveyor and work tables at back of machine for the wrapping and handling of work. Two sizes are made, Model A handling sheets 25½ inches in width, Model B handling sheets twenty inches in width. Each machine will take sheets fifty inches in length.

Book Aids in Printing Gummed

Another excellent help for printers is the book, "Printing on Gummed Paper," now being distributed to printers, lithographers, and the label houses by the Gummed Products Company. The book is regarded as establishing a new precedent for frankness in discussing fundamentals essential to good results in the class of work.

Some of the subjects covered included: Choosing gummed paper for the job; handling of the gummed paper in the stock room; in the cutter; before and after printing; how to print in the simplest way; printing on the gummed side; humidity and its control. Numerous other subjects also are covered.

Printers desiring copies should write on their business letterheads to The Gummed Products Company, Troy, Ohio. The firm makes Trojan gummed paper, Trojan box tape, Sterling gum tape, among other items.

Shoppers Have High Mortality

The high mortality rate among the free-circulation papers, euphoniously called "shopping news," is disclosed in a report just released by the bureau of advertising of the American Newspaper Publishers Association. Of 187 such free-circulation papers started within the last twelve years, only sixty-six are still issued, a death toll of 64.7 per cent. Of the papers that are remaining, twenty-five began in 1933, and only thirteen prior to 1930.

Reports from individual cities indicate that status of existing free-circulation papers of this type is precarious. Two definite reasons follow: The papers are not profitable either to advertisers or promoters; the development has been principally a "depression product" of the "try-anything-once" school.

Reasons given for discontinuing some of the papers were: Lack of support by advertisers in seventy-nine cities; did not get results for advertisers in twenty-two cities; too costly, did not pay promoters in sixteen cities; no interest for readers in ten cities.

This indictment of the free-circulation papers disclosed that advertisers were not willing to sink money in such ventures, feeling that the public is used to looking in established publications for news of what to buy as well as other news. Despite lack of editorial departments, no expense for news, except setting of handouts and other plugger items, the shopper apparently does not pay promoters. The established papers, with background of experience and growing efficiency, and with support of subscribers, offer uniform rates determined by quality of service.

The chief operating difficulty of many such free-circulation shoppers—the inability to collect from merchants—is closely related to the previous assertion that many supporters of such papers were barred from regular papers by bad credit standing. Reputable merchants who used such papers because the cost was less have also found that the sales results were less, the report regarding the papers continues.

Support and ownership of such papers by the merchants, as a means of clubbing down the rates of established papers, usually resulted in early education of merchants through experience of the true economy of the newspaper's rates. It has also been found that distribution is unexpectedly difficult and expensive.

To the credit of printers, it must be said there was no complaint on their end.

When question by publishers as to reasons why they gave up advertising in the free-circulation papers, merchants gave the following reasons: 132 said they did not produce results; fifty-two said results were too costly; forty-three complained of poor coverage and delivery costs; twenty-five said the free-circulators were good only for cheap merchandise; twenty-four found they did not interest readers; nineteen found their own prestige was lowered by such advertising. Nor were these prejudiced views.

Advertisers also reported decreasing results with each succeeding issue of the shoppers, as compared with the cumulative, constructive effect of advertising in established papers. And a host of other reasons for not using the free papers were cited by advertisers, among them being the need for the leadership and constructive force of established papers. Dealers said they did not want to support any medium which hampered that service without in any way offering a similar service.

One leading merchant said, "Every line of advertising taken out of an established, bona fide paper reduces the advertising showing of that city, and decreases the public's opinion of that center as a shopping center."

FROM TYPE LIKE THIS



Clear down to type like this . . . from 5 point to 144 point . . . the complete Linotype composition system offers a convenient, economical method of setting any job that comes into the shop. *The Single Distributor Linotype* for ordinary composition requirements. *The Continuous Composition Linotype* for mixed composition or quick shifts. *The Two-in-One Linotype* for text and display. *The All-Purpose Linotype* for maximum flexibility and full range of sizes.

Linotype Bodoni Family

MERGENTHALER LINOTYPE COMPANY, BROOKLYN, N. Y.

Printing Education Conference to Be Held in Detroit on June 18, 19, and 20; Program Is Inspiring

An outstanding program is being arranged for the thirteenth annual conference on printing education, to be held in Detroit on June 18, 19, and 20. Fred J. Hartman, director of the United Typothetae of America department of education, says the conference sessions will be held at Cass Technical High school, while headquarters will be at the Statler Hotel.

C. C. Means, manager, Detroit Typothetae-Franklin Association, will be chairman of the opening session, which will be labeled "Printing, Yesterday and Today." Douglas C. McMurtrie, director of typography of the Ludlow Typograph Company, talks on the part of the pioneer printer in development of culture in America. Fred W. Gage, Gage Printing Company, Battle Creek, Michigan, follows with a discussion of the graphic arts under the New Deal, which will be well advanced by then.

The party will then go to the Samuel Bingham's Son Manufacturing Company's plant for lunch and a demonstration in the art of roller-making. Next the group will go to the Howard Flint Ink Company's plant for an inspection tour.

John A. Backus, of the department of education, American Type Founders Company, will be chairman of the afternoon session on "National Movements in Bettering Printing Education." John E. Fintz, supervisor of industrial arts, of the Cleveland public schools, will lead a discussion of survey and research. Chester A. Lyle, instructor in printing, McKinley high school, of Canton, Ohio, will direct discussion of Printing Education Week.

"Importance of Exhibits in the Program of Printing Education" will be the topic of Allan Robinson, principal of the Ottmar Mergenthaler School of Printing, Baltimore. Following his address, judging of 1934 contests and review of exhibits will take place.

At the Tuesday session, C. Harold Lauck, instructor in printing, Washington and Lee University, Lexington, Virginia, will be chairman. Otto W. Fuhrmann, director of graphic arts, of the New York University, will present a diagnosis of teaching problems.

Section meetings will follow. School publications will come before a session directed by W. R. Baker, Stout Institute, Menominee, Wisconsin. Selection of papers will be discussed by a group under Dan Jacobs, Seaman-Patrick Paper Company, Detroit; production problems will be a discussion directed by Herbert Warfel, Joliet Township High School; the gentle art of sleuthing in the composing room will be guided by Ralph W. Polk, supervisor of printing instruction, Detroit.

John E. Fintz will lead a session on printers' tests and their uses; the instructor's responsibility for publicity and placements will be discussed by Fred J. Landon, Dunwoody Institute, Minneapolis; problems in teaching presswork will be directed by J. C. Heinike, Burgard Vocational School, Buffalo, or F. J. Christianson, School for Printing Pressmen, New York School of Printing. Robert M. Shields, Cass Technical High School, Detroit, will talk on teaching type recognition. Ralph Booze, City Electrotone Company, will give a demonstration on use of wax engravings.

Otto Maurice Forkert, director, department of design and layout, The Cuneo Press, will talk on teaching proper design and layout.

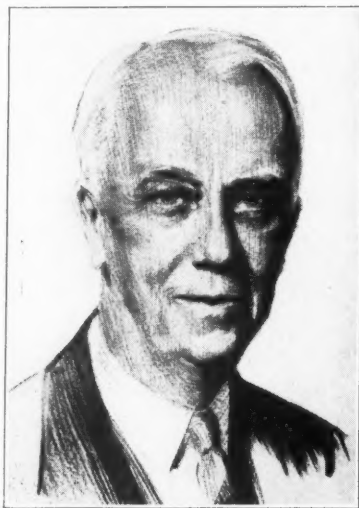
The afternoon will be spent on a visit to the Peninsular Paper Company, Ypsilanti, Michi-

gan. George K. Hebb, Evans-Winter-Hebb, Detroit, will be toastmaster of annual conference dinner that evening. The speakers include Fred-eric W. Goudy, of the Lanston Monotype Machine Company; Harry L. Gage, Mergenthaler Linotype Company; Dard Hunter, of Mountain House, Chillicothe, Ohio.

David Gustafson, head of the department of printing, Carnegie Institute of Technology, Pittsburgh, will be session chairman on Wednesday. The first speaker, J. L. Frazier, editor, *THE INLAND PRINTER*, will discuss the needs of the printing industry from the standpoint of an editor. He will be followed by Ira D. Pilliard, educational chairman, International Association Printing House Craftsmen, on the new demands of craftsmanship. A discussion of direct-color photography applied to printing will follow. J. Henry Holloway, principal, New York School of Printing, will speak on what's ahead in printing education. The afternoon will be spent in trips to points of interest. A number are being arranged, choice being left to those attending.

N. E. A. Convention Opens May 10

The National Editorial Association convention will open at Columbia, Missouri, on May 10. Honor will be given to Dr. Walter Williams, president of the University of Missouri



DR. WALTER WILLIAMS

and dean of its school of journalism, who was president of the N. E. A. forty years ago. May 11 will be N. E. A. Day during the university's annual journalism week, and nationally known speakers will participate.

On May 12 starts a three-day tour of the Ozark Mountains and the state capital, ending in St. Louis on May 15, when the business sessions of the convention will begin. The tour is being planned by W. H. McIntire, N. E. A. state representative, Charles W. Keller and Fred M. Harrison, field director and president respectively of the Missouri Press Association.

The convention committee will be headed by W. W. Loomis, La Grange, Illinois; and includes Walter H. Crim, Salem, Indiana; W. H. Conrad, Medford, Wisconsin; and Harry B.

Rutledge, secretary. Business sessions are to be limited to mornings only, with arrangements being made to extend the convention if necessary. It has not been determined as yet what part small-town commercial printers, for many of which the N. E. A. is National Code Authority, will play in the convention. An outstanding speaker each day is the schedule planned.

Entries from eight states have already been received in the contests which are a feature of the convention. Entries and inquiries are coming in daily. Winning entries will be exhibited in St. Louis during the business sessions, at which time the winners will be announced.

Linotype Issues Dramatic Series

One of the most effective of all advertising campaigns at present being carried on is the Mergenthaler Linotype Company's new direct-mail advertisements to newspaper publishers, in which it introduces *Excelsior*. Each of the French folders is printed on newsprint, combining half-tones, line plates, and type.

Dramatic, forceful illustrations and titles feature the first page. A short message describing the new faces, some of the specimen lines, and a gigantic comparison of an *Excelsior* character, superimposed over a diagram of another, common face, appear on the spreads. The back pages combine clever illustrations, in which a copy or a section of a newspaper is used, with further specimen lines of *Excelsior*.

An idea of the format of the folders is contained in this description of two of the first pages. One is made up as a miniature of a newspaper page carrying the masthead *The Daily Headache*. It is printed in blue over a picture in black of a woman in a weary pose, a newspaper trailing from her hands. Inside text tells story of the headaches caused by hard-to-read types. The second folder is called "Portrait of a Headache," superimposed over an x-ray view of a head. The background consists of a jumble of newspaper columns.

The Mergenthaler Linotype Company expects the series to do much to bring about use of more readable types in other printing, as well as in newspapers, as the same principles apply.

Lower Postage Is Forecast

The present session of Congress appears to be ready to pass a postage law which will return second-class matter to the rates in effect prior to the passage of the 1932 revenue bill. In other words, a reduction in such postage is expected to become effective in July.

However, the first-class postage, thus far, will remain at three cents in inter-city mailing, with the proviso that the President may reduce it to two cents an ounce when he deems it advisable.

Prompt and forceful action by printers as well as all users of mail advertising is urged to assure passage of the lower-postage measure, with possible immediate reduction in first-class rates. Letters should be addressed to members of Congress, setting forth the increased volume which would result, and citing better business generally, as well as increased post-office business.

Eagle-A Division Elects Officers

C. V. Morris, L. E. Linde Paper Company, is now president of the Eastern Division, Eagle-A Announcement Association. Other officers are Harry Fleming, of the Garrett-Buchanan Company, first vice-president; F. W. Holden, of the Rourke-Eno Paper Company, second vice-president; J. G. Voltmann, Kent Paper Company, secretary. Members report a 20 per cent increase in sales during 1933.

Linotype Inventor Rogers Dead

Another of the industry's great men is dead. John R. Rogers, head of the experimental department of the Mergenthaler Linotype Company, and the holder of 500 patents on machine parts, died February 18 in Brooklyn. He was a leading expert on typesetting machines.

He was graduated by Oberlin College in 1875, later receiving honorary degrees from Oberlin and Berea colleges. He served as trustee of both colleges. For the first thirteen years after graduation by Oberlin, Rogers was a teacher and school superintendent.

He became a consulting engineer and inventor in 1886. His first important patent was issued in 1888. It was for the machine known as the Rogers Typograph. In the succeeding years he was granted so many patents he lost count. He was associated with the Mergenthaler Linotype Company since 1903. He was president of the International Typograph Company.

Publisher Doubleday Is Dead

Frank N. Doubleday, noted publisher, died in Miami, Florida, on January 30 as a result of a heart attack. He was seventy-two and had been in poor health for seven years.

It was his first trip to the Southern resort, most of his "vacations" having been spent in England, attending to his publishing business there. Until his departure for Miami a few weeks before his death, he had been active in his publishing business, Doubleday-Doran Company, driving each day to his great new printing plant at Garden City, Long Island.

He started his career with Charles Scribner's Sons in 1877, at fifteen, remaining with the firm eighteen years. During that time he revived and edited *The Book Buyer*, and was made manager of *Scribner's Magazine* when it was established in 1886. He left the firm the next year.

With S. S. McClure he later founded Doubleday & McClure, which became Doubleday, Page and Company in 1900, when Walter Hines Page, former ambassador to Great Britain, joined the firm. *World's Work* was founded, with Page as one of its editors. In 1927 the firm was merged with The George H. Doran Company, becoming Doubleday-Doran Company.

A. T. F. Promotes R. G. Borton

R. G. Borton, assistant manager for American Type Founders Sales Corporation at Pittsburgh since 1918, has been named manager. He started in the printing trade as an apprentice with the Jeffersonian Company, Cambridge, Ohio, opening his own shop at Butler, Pennsylvania, in 1912. He became an A. T. F. salesman two years later, and has been with the firm since.

Robert F. Heywang, formerly manager of the Pittsburgh and Buffalo branches, will devote full time to the Buffalo office in the future. He is also second vice-president of the Advertising Affiliation, composed of advertising clubs at Buffalo, Erie, Rochester, Pittsburgh, Cleveland, and Detroit. He is known throughout the section.

Donnelley Promotes Officials

Thomas E. Donnelley, for many years president of R. R. Donnelley & Sons Company, was elected chairman of the board at the last directors' meeting. Far from presaging retirement, the action is reported merely as indicating a little relaxing, with T. E. remaining active in the business. His son, Gaylord, is learning the business from the bottom up.

The new president of R. R. Donnelley & Sons Company is C. G. Littell, former vice-president

and treasurer. The vice-presidents are Herbert P. Zimmerman, Ivan A. McKenna, and Harry King. Charles J. Thiebeault, Junior, is now secretary, and Charles C. Haffner, Junior, has been elected treasurer.



THOMAS E. DONNELLEY

In addition to retaining full activity in his own business, Mr. Donnelley is giving extensively of his time and experience in getting the code administration in working order. All during the code conferences, and since, he has spent considerable time in Washington, striving for early approval of the code, and helping organize its administration.

Statesman-Publisher Is Dead

Gilbert M. Hitchcock, former United States Senator and a newspaper publisher for over fifty years, died in Washington on February 2 of heart disease. He was the founder and publisher of the Omaha *World-Herald*.

Graduating from the Michigan University law school in 1881, Hitchcock practiced in Omaha until 1885, establishing his newspaper at that time. The paper was non-partisan until 1888, when Hitchcock announced that a Democratic editor and a Republican editor would hold debates editorially in its columns for sixty days, until thirty days before election, at which time he would again assume control and announce the paper's political policy. Both editors were well known in Nebraska and the innovation was the cause of wide interest.

When Hitchcock again took control, he came out for Grover Cleveland and supported William J. Bryan for Congress. Although a Republican district, his candidates won. When Bryan retired from Congress, after two terms, in 1892, he became editor of the *World-Herald*, Hitchcock devoting himself to the business end. In 1896, Bryan resigned his job to become the Democratic candidate for President. His connection with the paper, meanwhile, had given it great prestige throughout the West.

Hitchcock was elected to Congress in 1902, serving two terms. He later served two terms in the Senate, retiring to manage his newspaper.

Australia Names Federal Printer

An attractive guide book to the Australian House of Parliament has been issued by the Commonwealth Printing Office, which is directed by Leslie F. Johnston. Pages are 9½ by 6 inches, on india enamel, with a laid cover. Full-page halftone illustrations are used quite generously throughout, showing various scenes and items of interest described in the text.

Johnston was born in Melbourne, Australia, served his apprenticeship there, later going to Varley Brothers. In 1906 he was appointed to the staff of the Government Stamp Printer, taking a leave in 1914 to go to war. Shortly after his return in 1918, he resigned from the Government Note-printing staff to work for William Detmold Limited, then becoming manager for Richard Harding Pty. Limited.

Returning to the Government service, he assisted Victorian Government Printer Green, who was nominally the Federal Printer. However, Johnston actually was doing the work and the Ministry recently gave him official status.

Most Easy Budd, Old-Timer, Dies

Marion Ellett (Most Easy) Budd, whose work was described briefly in *THE INLAND PRINTER* for October, 1933, died during January at the age of seventy-one. Except for a short period as a "roadster," he spent his entire life working for the Burlington (Kansas) *Daily Republican* and the paper which preceded it.

A craftsman in the finest sense of the word, Budd's specimens were reproduced frequently in past years in *THE INLAND PRINTER*. He was so well regarded as a typographer by the patrons of the *Daily Republican* that they frequently left their copy with instructions to "Just let Most Easy fix it any way he wants. He'll know more about it than I do."

Howard Issues Letterhead Portfolio

R. M. Myers and Company, Incorporated, of Rochester, New York, is the new distributor for that city for Howard Bond, Maxwell Bond, and Maxwell Offset, announces the Howard Paper Company. The new Howard portfolio of letterheads is available to any printer writing for it on his business letterhead, the company states. The portfolio has been prepared in keeping with the trend to consider the letterhead as an important part of the sales work of the companies using them. As an idea source and a specimen file to show customers, the portfolio is suggested as an excellent help for printers.

Mackay, Type Authority, Is Dead

Angus Frederick Mackay, New England manager of the Dexter Folder Company, died January 23, after a long illness. Mackay learned the printing trade in Canada, serving his apprenticeship with the MacLean Publishing Company, in Toronto. After several years in the printing business in Boston, he became connected with the Lanston Monotype Machine Company, of Philadelphia, where he was head of the typographic department from 1905 to 1910.

In 1919 he was appointed New England manager for the Dexter Folder Company, which he represented with signal ability and satisfaction to the trade that he served both in New England and Canada. He was an excellent critic and authority on typography, and showed his interest in this subject through his many contributions to the *New England Printer* under the department entitled "Notes on Current Typography." He was active in New England printing circles, having memberships in Advertising Club, the Printers Society, Boston Typothetae, and Graphic Arts Associated.

BUYERS' GUIDE

List your products in the Buyers' Guide, meeting place of printers and suppliers, for profitable sales at an economical rate. This page offers highest visibility at low cost for smaller advertisers and the extra lines of the larger graphic-arts manufacturers

Air Conditioning and Humidifying Systems

B. OFFEN & CO., Transportation Bldg., Chicago, Ill. Write for pamphlet entitled "AIR CONDITIONING AND HUMIDITY CONTROL."

Bookkeeping Systems and Schedules for Printing

PORTE PUBLISHING COMPANY, Franklin Printing Catalog, Books and Systems for Printers, Salt Lake City, Utah. Send 10c postage for new booklets "The Measure of Success" and "Bookkeeping for Printers."

Bronzing Machines

THE "BARMA" high-speed flat bronzer operates with any press. KILBY P. SMITH, 530 Atlantic Ave., Boston, Mass.

THE MILWAUKEE flat-bed bronzer can be used with any press. C. B. HENSCHEL MFG. CO., Milwaukee, Wis.

Calendar Pads

THE SULLIVAN PRINTING WORKS COMPANY, 1062 Gilbert Avenue, Cincinnati, Ohio. Calendar pads now ready for shipment; the best and cheapest on the market; write for sample books and prices.

Chalk Relief Overlay

COLLINS "Oak Leaf" chalk overlay paper. The most practical, most convenient and the quickest method of overlay known. Send for free manual "How to Make Chalk Overlays." A. M. COLLINS MFG. CO., 226 W. Columbia Ave., Philadelphia, Pa.

Composing Room Equipment For Sale

FONTs, molds, magazines, etc., bought and sold. Turn unused equipment into cash. MONTGOMERY & BACON, Towanda, Pa.

Composing-Room Equipment—Wood and Steel

AMERICAN TYPE FOUNDERS SALES CORPORATION.—See Typefounders.

Deeptone Engravings

GARNIER ENGRAVING COMPANY, 407 East Pico, Los Angeles, Cal. Write for "Deeptone" information.

Electric Motors

CLINE ELECTRIC MFG. CO., Cline-Westinghouse Motor and control equipment for printing machinery. 111 W. Washington St., Chicago, Ill.

Electrotypers' and Stereotypers' Machinery

THE OSTRANDER-SEYMOUR CO., INC., general offices, 1874 S. 54th Avenue, Cicero, Chicago, Ill.; Eastern Office, Chrysler Building, New York. Send for catalog.

Embossing Composition

STEWART'S EMBOSsing BOARD—Easy to use, hardens like iron; 5% by 9 1/4 inches; 12 for \$1.25 postpaid. THE INLAND PRINTER COMPANY, Chicago.

Envelope Presses

POST MANUFACTURING WORKS, 671 Diversey Parkway, Chicago, Ill. Lightning Speed envelope press, used by The Public Printer.

Flexible Glues

TAB-O-FLEX padding cements and bookbinders' glues always remain flexible. TAB-O-FLEX COMPANY, 608 South Dearborn Street, Chicago, Ill.

Lithographers

MICHAELSON LITHOGRAPH CO., INC., 21-55 Thirty-third Street, Bush Terminal, Brooklyn, N. Y. Commercial and color lithographers.

Overlay Process for Halftones

FREE MANUAL, "How to Make Chalk Overlays." A. M. COLLINS MFG. CO., 226 W. Columbia Ave., Philadelphia, Pa.

Photoengravers' Machinery and Supplies

THE OSTRANDER-SEYMOUR CO., general offices, 1874 S. 54th Avenue, Cicero, Chicago, Ill.; Eastern Office, Chrysler Building, New York. Send for catalog.

Printers' Machinery and Supplies

EVERYTHING FOR THE PRINTER—Complete line of Rebuilt Equipment. Tell us your requirements. CHICAGO PRINTERS' MACHINERY WORKS, 609 West Lake Street, Chicago, Ill.

Printers' Supplies

AMERICAN TYPE FOUNDERS SALES CORPORATION.—See Typefounders.

Printing Equipment

CENTRAL STATES PRINTERS EXCHANGE, Peoria, Ill., offer very attractive buys in linotypes, presses, cutters, cabinets, cases, type, inks, etc. Terms. Get our lists.

Printing Presses

DUPLEX PRINTING PRESS CO., stereotype rotary presses, stereo and mat-making machinery, flat-bed presses, Battle Creek, Mich.

AMERICAN TYPE FOUNDERS SALES CORPORATION.—See Typefounders.

Saw Trimmers

CASTING BOXES, saws, saw trimmers, routers, rebuilt. Guaranteed: terms, prices will be increased shortly. HURRY. JOHNSON ROLLER RACK CO., Kalamazoo, Michigan.

Sheet Heaters and Neutralizers

SAFETY GAS and electric sheet heaters, neutralizers, humidizers. UTILITY HEATER CO., 239 Center Street, New York City.

Stereotype Equipment

RELIABLE MAT MOLDING PRESSES, scorchers, humidors, mats, casting boxes, supplies. PRINTERS MAT PAPER SUPPLY CO., 3628 Lincoln Ave., Chicago.

Stock Cuts

CUTalogue showing new, modern designs in ready-made cuts. Economical prices that will please your customers. Write today for your copy. COBB SHINN, 40 Jackson Place, Indianapolis, Indiana.

Typefounders

AMERICAN TYPE FOUNDERS SALES CORPORATION, original designs in type and decorative material—the greatest output and most complete selection. Kelly presses, Peerless platen press feeders. Dealers in wood type, printing machinery and printers' supplies of all kinds. Send to nearest house for latest specimens. Houses: Boston, 270 Congress St.; New York, 104-12 E. 25th St.; Philadelphia, 13th, corner Cherry St.; Baltimore, 109 S. Hanover St.; Atlanta, 192-196 Central Ave.; S. W.; Buffalo, 327 Washington St.; Pittsburgh, 405 Penn Ave.; Cleveland, 1231 Superior Ave.; Cincinnati, 646 Main St.; St. Louis, 9th and Walnut Sts.; Chicago, 517-519 W. Monroe St.; Detroit, 557 W. Larned St.; Kansas City, 932 Wyandotte St.; Minneapolis, 421 4th St.; South; Denver, 1351 Stout St.; Los Angeles, 222-26 S. Los Angeles St.; San Francisco, 500 Howard St.; Portland, 47 Fourth St.; Milwaukee, 607 N. Second St.; Seattle, Western Ave. and Columbia; Dallas, 600 S. Akard St.; Washington, D. C., 1224 H St., W.

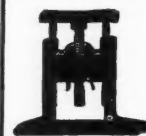
BAUER TYPE FOUNDRY, INC., 235 East 45th Street, New York, producers of Futura, Bernhard Roman, Lucian, Bernhard Cursive, Bauer Bodoni, Beton, Weiss, Phyllis, Atrax, Borders and spacing material. Stocked with: Machine Composition Co., 470 Atlantic Ave., Boston, Mass.; Emile Riehl & Sons, 18 North Sixth St., Philadelphia, Pa.; Turner Type Founders Co., 1729 East 22d Street, Cleveland, Ohio; Turner Type Founders Co., 633 Plymouth Court, Chicago, Ill.; Turner Type Founders Co., 516 West Congress St., Detroit, Mich.; Mackenzie & Harris, Inc., 659 Folsom St., San Francisco, Cal. Representatives without stock: Charnock Machine Co., Inc., 160-162 Elkott St., Buffalo, N. Y.; The J. C. Niner Co., 26 South Gay St., Baltimore, Md.; James H. Holt, Inc., 261 Court St., Memphis, Tenn.; Missouri-Central Type Foundry, Wichita, Kansas; C. I. Johnson Mfg. Co., 51 East Third St., St. Paul, Minn.

CONTINENTAL TYPEFOUNDERS ASSOCIATION, 228 East 45th Street, New York City. Headquarters for all European types, New England type, printers' equipment, and composing room supplies. Representatives in all principal cities.

CONNECTICUT-NEW ENGLAND TYPE FOUNDRY, Meriden, Conn. Job and pony job font specialists. Stock electrotypes. Write for catalog.

Wire

SENECA WIRE & MFG. CO. Manufacturers of stitching wire from special quality selected steel rods. Quality and service guaranteed. Fostoria, Ohio.



M. & W. JOB LOCKS

The quickest, safest and best Lock-up. Made in five sizes.

MORGANS & WILCOX MFG. CO.
MIDDLETOWN, N. Y.

For 17 Years *The* FRANKLIN PRINTING CATALOG

has served the printing industry with a continuous and ever-improving service. It is not a thing of the moment, but of yesterday as well as today. It will continue to serve the printing industry in the future even better, with the largest force of experts and greatest financial backing of any cost determination service for any industry. Over 10,000 printers have endorsed the Franklin Printing Catalog as being reliable, progressive, fair to buyer and printer.

No similar organization or service is comparable or in existence in any part of the world.

Having played its part in good times and "not so good" times in the past—standing alone, staunch and progressive—it is sure to meet any situation that may arise in the future.



PORTE PUBLISHING COMPANY

Main Office: Salt Lake City, Utah

Branches: Washington, D. C., Chicago, Ill., Oakland, California

REPRESENTATIVES THROUGHOUT THE WORLD

*Franklin Printing Catalog—
A World-Famous Institution*